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The Musical World
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NEW YORK MUSICAL TIMES.

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"I ever hold this sentence of the Poet as a canon of my creed: that whom God loveth not, they love not Music."—*T. Morley 1600.*

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RICHARD STORRS WILLIS, Editor.
NEW YORK, SATURDAY, SEPTEMBER 3, 1853.
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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor. NEW YORK, SATURDAY, SEPTEMBER 3, 1853. VOLUME VII. Number 1.

Jullien-iana.

Communications to *The Musical World* state that the Jullien concert-enterprise in America is undertaken by three or four gentlemen, (English we believe,) at their own risk and with a capital of 40,000 pounds sterling ($200,000). Jullien is to receive for six months $15,000. Bottesini 1,000 a month, three months of which is already paid in advance. The others in this in proportion. The preliminary expenses incurred and paid before the first concert amounted to $60,000. An enormous sum; but if we regard the magnificent manner in which the concerts have been started, we shall easily credit it.

The *Courier and Enquirer* considers the whole a stupendous Humbug. In what consists the Humbug? The music!—in the classical as well as the romantic style, it is incomparable. The decorations!—in grace, in lightness, in taste it cannot be surpassed. In the way of advertising and general business demonstration? this is the superlative spirit of enterprise and business talent. It puts moreover $30,000 into circulation among operatives and those who need it. We consider this all perfectly legitimate: mighty means proportioned to a mighty end. There is no deception, no "taking in"; therefore no humbug.

Who decorated Castle Garden?

The Musical World is informed that the entire decoration of Castle Garden was the tasteful and exquisite design of *Madame Jullien*. The magic transformation and adornment of the garden since we went one evening, a visit, and who can resist the eloquence of the most magnificent orchestra and the bewitchment of the most exquisite instrumentation which were ever offered to the American public! But the manner in which a wife can stand her artist-husband gracefully and effectively by is really worthy the contemplation. You will look to it, ladies.

Scrap from New Orleans.

A CORRESPONDENT of the *Musical World & Times* writes: *From New Orleans* you cannot expect any musical news for the Yellow Jack is the *fast mode*, going in at the rate of 150 per day. It is so blazing hot that I wish I could take off my flesh and sit in my bones to cool myself. Under these circumstances a long letter &c.

Our Visitors.

Mr. J. L. Clowe, President of the Philharmonic Society, Washington.—Mr. J. A. Fowler, of Cherry Valley Female Seminary.—Rev. Mr. Adams, Orange County, N. Y.—Rev. W. H. Tyler, Principal of Ladies Institute, Pittsfield, Mass.—Prof. V. C. Taylor, formerly of Poughkeepsie, recently removed to Brooklyn. Mr. Taylor expects to publish a new book next spring; his publishers are Newman & Ivison.—Mr. Thos. J. Cramer, Jr., Amateur, Plattsburg, N. Y.—Mr. J. [illegible], Amateur, Cincinnati, Ohio.—Mr. Geo. B. Poulton, Prof. of Music, Ithaca, N. Y.—Mr. Henry Wilson, Organist and Composer, Greenfield, Mass. Mr. Wilson tells us that Professor Thompson, of Boston (now at present at Greenfield, where he is at housekeeping), is preparing to publish a book of music for the Episcopal church, with Dr. Hodges of Trinity. The new English [illegible] bring to light. [illegible]

The Bribery Question.

In an article which appeared last week, the New York press was invited to "speak out" as to the charge of bribery which was industriously circulating through the public against them, and they have done so,—emphatically. The *Times*, the *Commercial Advertiser*, the *Sunday Dispatch*, the *Herald*, and other papers, have indignantly repelled the accusation, and challenged proof. This is as it should be; and we corroborate fully our own utter disbelief therein, as expressed in the same article in which the charge is published.

This gratifying and decisive result we respectfully commend to Madame Sontag, or rather to Count Rossi, in settling all present and future accounts, with all present or future agents.

We cannot but feel, however, that the subject has been taken up in some cases with a very unexpected degree of vehemence and warmth; where a dignified and calm denial of so mean a charge was all that would naturally be expected. The *Commercial Advertiser*, for instance, talks about the refutation with such vigor, that it puts us into the false position of making the charge ourselves, instead of quietly reporting what is said. Bless you! [illegible] we have never wronged you; on the contrary, we share in your indignation! Keep your temper.

Our own article has brought out a person who represents, it seems, the "management" of Madame Sontag's musical enterprise. This agent states: "I am authorized by Madame Sontag to inform you that the article published in *The Musical World* is a fabrication from beginning to end."

But why should the "management" state, on the *authority of Madame Sontag*? Is the "management's" word so much at discount in the public that it requires a lady's endorsement to make it at all credible? This surely cannot be true of any agent fully confided in by Madame Sontag. However, although this singularly worded denial fails to strengthen the testimony of the New York Press—which is decisive in the matter—we are happy to record it with the rest.

But, the same agent comes out in *The Daily Times* with a bill of complaint against our business partner, Mr. Dyer. Mr. Dyer is in the country. We wish he were here. But he has sent a note to the *Daily Times* stating, that on his return to the city he will specifically attend to this charge. He will do it.

Now some of our contemporaries press us as to the names of the persons who have instigated these charges. Ah! gentlemen, we have reflected ourselves whether we could not give you names. It would make matters so much more explicit. *We have them.* Perhaps we will one of these days; we will think of it. Suffice it to say, that the report came here to our ears from a quarter authentically and believingly so calculated to trouble the "management" somewhat, and to involve, perhaps, an affair still more which seems now so happily cleared up.

The result, then, of the question we have raised (based on the reports as rife in the city, (not "fabricated" by us, as the agent so unkindly insinuates, which we are sure he never would have done had he known us better—less at that personal distance, which with us leads only to unkindness), as to the view: "The result of the question raised is that the New York *Press* in this matter of bribery is unimpeachable, that it is honest, strictly so. Also that the agent is honest, strictly so, of unimpeachable integrity. These are all honest men, therefore."

But, says the teasing spirit of some one in our ears, all this relates to *open* bribery—no agent, or *chevalier d'industrie* (as the *Morning Post* aptly terms the class) will have the simplicity to proffer 25 or 50 dollars to a reporter or musical critic, a hand on the open press of a pull: but—*the borrowing game*: what do you say to that? And what is the "borrowing game," we asked of a responsible person who insinuated this charge against the Press, the other day. "Well, then, whenever an agent appears in New York to make the preliminary arrangements for the appearance of a great artist, he is beset by newspaper writers who modestly and coolly ask for a loan of 25 dollars, or a loan of 50 dollars; as the case may be; which loan is expected to be the least oppressive and troublesome (most of all) borrowing and *lending* transactions, never mentioned again. The agents *latest* arrived in this city have been thus addressed—(unsuccessfully it was added). Nor is this the only 'way of bribery' by which money is extorted *from* agents, or the only way that agents themselves have of quietly transferring it."

Now, without going further, let us mind the first charge—and mind you, gentlemen of the *Commercial Advertiser* and other papers, this accusation is not ours; we merely give publicity to a *known* charge, a charge much earlier urged by others. Let us have this matter investigated. It relates, generally, to the New York *Press*—to correspondents or feuilletonists there. We are all anxiously interested. Are, then, any of our employés, our reporters, our musical critics guilty of this *borrowing* game? Is it a positive fact? or is it an outrageous slander of—of all the respectable persons in New York? We honestly believe the last charge to be. Speak out, gentlemen of the New York Press.

and decidedly. Let us once for all, and for all future agents and "managements" and for all future humbugged and yet to be humbugged artists (if [illegible]) upset and investigate this matter.—One charge at a time. First, the *borrowing game*, and then other "games" as they may chance to turn up.

And now a word on another point.

The "management" of the Sontag enterprise is guilty of the pleasantry to state, that since an alleged proposition on the part of Mr. Dyer, alleged to have been rejected, the "Musical World" has continually attacked Madame Sontag. We call this "pleasantry" because the only courteous way of interpreting what is not true, is to take the matter in jest and suppose the person to mean just the contrary of what he says. We refer those who are inquisitive about this subject to the files of *The Musical World* and particularly the file embracing the last summer and the Castle Garden performances.

The criticisms of *The Musical World* have been, and always will be fearless, outspoken, true. With regard to their ability we will be silent. But as regards our entire honesty of purpose under all circumstances in what we write concerning Art, we make a decided stand. And—moreover—we have only too much cause to do this, we have the most gratifying proofs on every hand of entire belief and confidence in what we say.

We may here state, in this connection, that the usual means have been resorted to in order to intimidate us, and discourage us from this course, such as the withholding of tickets, complimentary advertisements &c. But we have had the luxury in all such instances, and particularly during the past season at Castle Garden, of paying for our tickets and yet speaking kindly and admiringly of Madame Sontag—because she *deserved* it.

* * * * * * * *

We had intended to end our remarks here, but this morning we find that not only the *Press* and the *Agent* have spoken their minds on the subject under discussion, but that *Madame Sontag* herself has issued the following card:

To the Editor of the New York Times: Sir,—In spite of my great reluctance to appear before the public in any other capacity than a professional one, I feel myself compelled to address you these few lines with a view of giving the absurd statement of having been presented with bills to the amount of [illegible] given to the *Press* for complimentary notices, a full and unqualified denial. After examining the accounts of expenses incurred during my stay in this country, I find only one item that has reference to the different newspapers; this is a sum of [illegible] for advertising my concerts and operas in all parts of the Union that I have visited.

I am at a loss to conceive the motive that may have guided the Editor of the paper in which the article originally appeared, in making me falsely utter words equally repugnant to my feelings and the sense proper an artist ought to possess; and I cannot but own to the article [illegible] that it was not his object to bring the gentlemen who have the direction of my affairs into discredit, it must have been intended as an insult to the Press and to me, in making me adopt a practice that I must pronounce unworthy, and as I hope unnecessary for both.

I remain your ob't serv't,

HENRIETTE ROSSI-SONTAG.

Staten Island, Tuesday Aug. 30, 1853.

This is still more satisfactory as to the charge which has been urged. But the latter paragraph requires a word from us personally.

The Editor of *The Musical World & Times* never had the pleasure of a personal interview with Madame Sontag. Of course he never heard Madame Sontag utter words of any kind except the eloquent words of the opera libretto. The business partner of this establishment however, Mr. Dyer has, we believe, had one interview with Madame Sontag. For the "words" which passed on this occasion he is entirely and satisfactorily responsible, as we doubt not he will prove on his return to the city, from which he is still necessarily absent.

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Nor set down aught in malice."

MUSIC REVIEWED OF ADVERTISERS ONLY.

Weiland, C. Friedrich. "They've sold me down the river." Song. Wm. Hall & Son.

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Maeder, J. Gaspard. "The Peri—ah, once more shall I behold [illegible]." Song. Wm. Hall & Son.

The author lacks knowledge in concluding compositions of a given length, especially how to write a recitative.

Lavenu, L. "The [illegible] of the grave." Song. Wm. Hall & Son.

Page 1, 1st staff, consecutive fifths between treble and bass.

Baker, B. F. "The [illegible]." Song or quartet. 25 cents. Wm. Hall & Son.

In the quartet, page 2, first staff, 2d measure hidden fifths between treble and bass. Same page, 3d staff, 4th measure and page 3, 2d staff, 2d measure, irregular arrangement of parts on the dominant chord.

[illegible], C. J. "Kitty Nell." For guitar. Wm. Hall & Son.

Weiland, Francis. "Mary of Lake Erie." Ballad for guitar.

Commonplace melody and harmony.

Thompson. Musical Scrap-Book. No. 7. "Tree-Step." [illegible]. Wm. Hall & Son.

THE FOLLOWING ARE
RECOMMENDED FOR PURCHASE.

[illegible]. "Souvenir d'Oteoma." 25cts. Wm. Hall & Son.

Good piece, but still better, were it not somewhat overloaded with [illegible].

Bosworth, Henry A. "Alabama Polka." 25cts. Wm. Hall & Son.

Pretty polka, well harmonized.

Maeder, J. Gaspard. *The Peri.* "Dark Eyes." Song. 25cts. Wm. Hall & Son.

A simple but graceful melody. Mr. Maeder is acquainted with harmony, but often fails in part-writing.

Knox, L. "Three easy rondos," for the Piano. No. 2, 25cts. Wm. Hall & Son.

Pleasant and well arranged.

Lavenu, L. "The Cottage Door." Ballad. 25cts. Wm. Hall & Son.

Good; well modulated harmony.

[illegible], W. H. "[illegible]." Ethiopian melody for guitar. 25cts. Wm. Hall & Son.

Graceful melody. Parts to the chorus well combined.

Weiland, Francis. "Dream no longer maiden fair." For guitar. Wm. Hall & Son.

A tasteful song, very easy.

Weiland, C. Friedrich. "Fare thee well Kitty dear." Song and chorus, for guitar.

A good song, succeeded by a well-written chorus.

Glover, Chas. "The Pope, he leads a happy life." For guitar. Wm. Hall & Son.

A witty song, good music.

Weiland, Francis. "Maiden, awake from thy slumbers." For guitar.

Merry melody, well harmonized.

[illegible]. "Arcanada Schottisch." For piano. 25 cents. Wm. Hall & Son.

A good piece for beginners.

[illegible], Wm. "Naiad Schottisch." Wm. Hall & Son.

A merry and pleasant schottisch, not very difficult.

[illegible], C. "Tease Waltz." 25cts. Wm. Hall & Son.

Good and easy waltz. The author excels in this kind of composition.

[illegible], Jane. "The Princess Schottisch." 25cts. Wm. Hall & Son.

Tasteful piece; the enharmonic modulation well-done.

[illegible], H. "Cadet's Retreat Polka." 25cts. Wm. Hall & Son.

Good polka, not difficult; suited for second class pupils. The second motive in A flat is a very neat thing.

Fanny Fern's Department.

Written for the *N. Y. Musical World & Times*.

A SKETCH FROM LIFE; OR THE AGE OF PROGRESS.

Look into yonder window; what do you see? nothing new surely;—nothing but what the angels have looked smilingly down upon since the morning stars first sang together. Nothing but a loving mother hushing upon her faithful breast a wailing babe; whose little life hangs by a slender thread; mortal lips have said—"the boy must die."

A mother's hope never dies.—She clasps him closer to her breast, and gazes upwards;—food and sleep and rest are forgotten, so that that little flickering taper die not out. Gently upon her soft warm breast she woos for it baby slumbers; long weary nights up and down the cottage floor she paces, soothing its restless moaning. Suns rise and set; stars pale; seasons come and go—she heeds them not so that those languid eyes but beam brightness. Down the meadow, by the brook, on the hill side she seeks with him the health restoring breeze.

God be praised, health comes at last! What joy to see the rosy flush mantle on the pallid cheek; what joy to see the shrunken limbs grow round with health; what joy to see the damp thin locks grow crisp and glossy! What matter though the knitting lie neglected—or the spinning wheel be dumb, so that the soaring kite or bounding ball but please his boyish fancy and prompt the gleeful shout? What matter that the coarser fare be *hers*, so that the dainty morsel pass *his* rosy lip? What matter that *her* robe be threadbare, so that *his* graceful limbs be clad in Joseph's rainbow coat? What matter that *her* couch be hard, so that *his* curly head rest nightly on a downy pillow? What matter that *her* slender purse be empty, so that *his* childish heart may want no denial!

Years roll on.—That loving mother's eye grows dim; her glossy locks are silvered; her limbs are sharp and shrunken; her footsteps slow and tottering. And the boy! the cherished Joseph, with the bold bright eye, and glossy lock, and bounding step;—surely from his kind hand shall flowers be strewn on the dim downward path to the dark valley!—surely his own strong arm be here to lean on;—his voice of music sweeter to her dull ear than seraph singing.

No, no.—The hum of busy life has struck upon his ear, drowning the voice of love. He has become a more refined, fastidious!—and to his forgetful, unfilial heart, (God forgive him) the mother who bore him is only—"*the old woman!*"

FANNY FERN.

☞ If any one lays a composition before you for the first time, for you to play, first read it over.

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Musical News from Everywhere

—NEW YORK.—

The first concert of the Baroness Julie de Berg came off on Saturday evening August 27th, at Niblo's Concert Saloon. This is not the first time that representatives of European aristocracy have come to this country to avail themselves of their accomplishments for the purpose of recovering under the blows inflicted upon them by Fortune. Among these Baroness de Berg is decidedly one of the most attractive by her good breeding, her ladylike manners and her uncommon musical acquirements. The following was the programme of the evening

PART I.

1 OVERTURE ... Orchestra
2 CONCERTO for the piano ... Pixis
By Baroness [illegible] de Berg
3 GRAND FANTASIA on [illegible] La Favorita [illegible] ... Allard
Performed by Paul Julien.
4 ROMANZA, from the Prophet ... Meyerbeer
Sung by Madame Patti Strakosch.
5 {(a) Chant du Bucheur / (b) Polka} ... Schulhoff
First time in America, by Mad. the Baroness de Berg.

PART II.

1 OVERTURE ... Orchestra
2 BALLAD. Home, Sweet Home ... Bishop
Sung by Mme Patti Strakosch.
3 GRAND DUO, for two pianos and four hands Hommage a Handel ... Moscheles
by Baroness de Berg and Mr H. C. Timm
4 The Witches' Dance ... Paganini
By Paul Julien with Orchestral Accompaniment.
5 The Carnival de Venise ... Schulhoff
First time in America, Mad. the Baroness de Berg.

A select band of artists led by Mr Timm the distinguished and disinterested artist and pianist opened the concert with a magnificent overture, which was warmly received by the refined audience assembled. Immediately after the overture Baroness de Berg was introduced by Mr. Timm who was Knight errant on the occasion. She was dressed in black, two blue ribbons only adorning her head. Her countenance, though somewhat dark is noble and prepossessing, and was one expression of visible emotion. She courtesied with easy but timid grace, often casting a furtive glance at the formidable audience before her.

The first composition performed by Madame Julie de Berg was a Concerto by Pixis. This is a good composition and well calculated to show the abilities of the performer, the Concerto being accompanied by the orchestra, compelling one to adhere strictly to the time and movement and here Madame de Berg was decidedly successful. This first trial, despite her emotion, was convincing to every one, that *Madame* is an accomplished musician and performer; two qualities which must be ascribed to the excellent tuition of the two celebrated masters Liszt and Thalberg. But of these two different schools, that of Thalberg predominates in Madame's style. All who are acquainted with these distinguished pianists know how much Liszt by his bold and fiery performance, moves the feelings and imagination of his hearers; his hand and his fingers are all powerful, he creates storms of enthusiasm with the keys; applause for him is irresistible. Thalberg is quite the opposite. He astonishes by the purity and the correctness of his style and the calm with which he accomplishes the most arduous difficulties. He is almost motionless at the instrument and is rapturously cheered in spite of this placidity—much perhaps because he is Thalberg. Like Thalberg, Baroness de Berg's style is irreproachable; the piano under her fingers is transformed as it were into an organ, so slurred, so legato are her tones; she works wonders without betraying the least effort; but some sparkle of Liszt's fire would enhance her performance, faultless in every other respect, and make it more telling upon the audience. The *Chant du Bucheur* and *Polka* by Schulhoff, the *Hommage a Handel*, by Moscheles were more effective than Pixis Concerto. In the composition of Moscheles for four hands and two Pianos Madame was admirably seconded by Mr Timm.

The best piece performed by Mad. de Berg was the *Carnival de Venice* also by Schulhoff. It can hardly be compared to any other in brilliancy. In this the artiste surpassed herself and produced a decided effect. She was unanimously and loudly applauded. Madame had previously received a bouquet from the audience, but here, the most flattering homage was bestowed upon her; all the members of the orchestra presenting her with two huge bouquets.

Mad. Amelia Patti Strakosch whom we have welcomed and praised so often on other occasions, graced this soirée by her talent. She sang two pieces: the "Romance" from the *Prophet* by Meyerbeer and the ballad "Sweet Home." In the last she displayed all the qualities of her beautiful voice and the deepest feeling. She was rapturously encored.

Another feature of this interesting concert was Paul Julien the darling violinist. What to say of this charming boy? To repeat that his talent is altogether bewitching is much, but not enough. Words fail to express all that his bow and fingers really accomplish upon the violin. In the grand "Fantasie" from Donizetti's opera "La Favorita" by Allard, he drew from the 4th string especially the purest of possible sounds. But in the "Witches dance" by Paganini he was really a witch himself—he baffled the steepest difficulties; so—to say truth there is no apparent difficulty to him, so easy is his bow, so agile and quick are his fingers. He was recalled every time he performed, and was requested to play again after his last piece. He complied and played a new piece from memory.

This first concert of Baroness Julie de Berg was attended by a large audience. Her admirable talent, we cannot doubt, will make its successful way among us. New York must certainly go and welcome perhaps the most correct, the most classic piano-player that ever visited the United States.

Jullien's Concerts were inaugurated at Castle Garden on Monday last in the presence of an immense multitude which had assembled to witness this imposing festival. The stage had been remodelled so that from all parts of the room every one had the performers in view. By the new arrangements the orchestra has now assumed a semi circular form. The violins occupy the front; the back seats rise gradually, and above, the violoncellos, double basses, and the wind instruments are placed; on the last platform stand the bass big drums and battle drums. The summit is surmounted by two American flags above which blazes a large, lustrous star.

Some minutes before 8 o'clock the members of the orchestra appeared and repaired to their respective stands. Jullien now came forward, loudly cheered and welcomed. After bowing his acknowledgments he mounted a stand in the centre of the orchestra. Behind him stood a special decorated arm-chair, which Jullien [illegible] across the water in—at all events he brought it with him.

We shall not give all the details of so long a performance. We will only present the principal features of the evening.

At 8 o'clock Jullien swayed his bâton and the mighty orchestra began with the gigantic overture to *Der Freischutz* by Weber.— The first tones of the andante introduction were somewhat undecided; the horns, too, wavered a little, but the impetuous allegro which follows was given with much decision and perfect ensemble.

One of the characteristic features of these concerts is that in every department of the orchestra there is a first-rate performer. This was manifest in the selection from Meyerbeer's opera *The Huguenots* in which magnificent effects were produced by the brass band which is of superior merit. A solo of the *Viola d'Amore* dialoguing with the hautboy was a masterly piece. In the *Alpine melody* Mr Koenig was incomparable and repeatedly applauded.

As to the orchestra in general, we had anticipated more power and fullness from so vast a number of artists. This, perhaps, may be ascribed to the various elements of which the orchestra is composed, there being artists acquainted, others unacquainted with Jullien's sway. It is to be hoped that when the whole band know well themselves and their leader their rendering will be homogeneous and more effective. Notwithstanding this the *allegro* and *storm movement* from Beethoven's *Pastoral Symphony* and the *scherzo* from the Symphony in A minor of Mendelssohn were most creditably done. On the other hand much praise must be awarded to the band in general, for their care in observing scrupulously the contrasts (p and f); the diligence with which Jullien adheres to this important point is very apparent.

But among the leading talent of Jullien's concerts Mlle Anna Zerr stands foremost.— She is endowed with a soprano voice of the first quality. It extends to the highest notes that a female voice can reach, reaching high F with ease. She faltered somewhat, and was not quite true to the pitch on this first occasion, but we doubt not she will improve vastly as she goes on.

Bottesini on the double bass is a veritable prodigy. The unwieldy instrument under his hand now roars and now thunders, now weeps like a violoncello or warbles like a flute.

Mr Reichert closed the performance with a splendid solo for the flute, which he performed like an Orpheus.

Hail to Jullien! We welcome heartily his advent in this country, because we are convinced that his great performances, besides the pleasure they must afford, will also aid materially in refining the taste for music in the community.

The Rhenish Glee Club gave a Musical Soirée on Thursday evening last August 25th, at Niblo's Saloon. The programme consisted mainly of quartets without accompaniment. We seldom have heard unaccompanied music sung with such accuracy of time and tone. Of the solo singers Mr Langenback has a fine tenor voice of extensive range and true, but lacking cultivation. Mr Strothmann is the bass: his low tones are full and harmonious. Mr Cravelli a

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bass baritone; seems not to be quite accustomed to sing in public, lacking firmness in his performance.

We had the pleasure of hearing a concertino of Carl M. Von Weber performed by Mr. Aug. Bockel. He gave it with taste; but his left hand was rather [illegible] in its rendering of the brilliant passages which characterise the composition; a circumstance which is perhaps to be ascribed to the youth of the performer.

—PARIS.—

[Translated for the *Musical World & Times*.]

The Imperial Academy of Music will be reopened on the 6th of August; the repairings, although of the greatest importance, will [illegible] be over at that time. They concern especially the boxes, the form [illegible] a new row of boxes and the [illegible] wood-work of the stage; the worm-eaten will be almost entirely renewed. The lighting works, too, will have to undergo great changes, and a new lustre already provided. It is not the new ballet, nor the Nun of Gounod, which is to be performed at the reopening of the Opera, but the *Huguenots*, of which the personnel will be vastly enlarged, as it was for the *Moïse* and *William Tell*.

Great preparations are made at the Opera to bring out the Damnation of Berlioz translated into French and [illegible] by [illegible] Fontana, for the use of the great stage of the Opera House of Paris.

M. Roqueplan, the manager of the Opera, has commissioned M. Th. Gautier to compose a ballet-libretto for the début of the Rosati.

The great annual contest in musical composition for the Great Prize of Rome took place on Saturday 16th of July at the Hall of the Institute. The Cantata which was to be set to music by the competitors, is the work of Mr. Edward Monnais, the State Commissioner of the lyric theatres supported by the Government. Its title is *The Apparent Death*, (*la Mort d'Apparent*). Six pupils were chosen to compete: Messrs Galibert, Durand, Delaunay, Kohn, Deffès and Barthe. The first prize was awarded to Mr. Galibert, a pupil of Messrs Halévy and Bazin. The second prize was borne away by Mr. Durand, also a pupil of Messrs Halévy and Bazin.

Her Majesty the Empress has presented a magnificent pin to Mr. Gottschalk, the eminent pianist, who was summoned to the Palace of St. Cloud, to perform the new [illegible] piece of Mr. [illegible]. On this occasion, Her Majesty accepted the dedication of [illegible] album. The eminent artist is about to go on a tour in Italy; he will return to Paris next winter.

The Concours or trials of the pupils competing for prizes at the Conservatory of Music will begin on Monday (July 25th) of next week with the piano and organ pupils, and the harmony students. The examination of practical harmony and double-bass, will take place on Tuesday; fugue, counterpoint and fugue, on Wednesday; [illegible], on Thursday. [illegible] thereafter will follow the public concerts.

The *Indépendance Belge* informs us of the result of the great musical competition at Brussels. There were five competitors. The hearing of the cantatas took place on July 19th at the Conservatory. The first prize was not awarded; the second was given to M. [illegible].

Some one writes from Constantinople to the *Lloyd*, of Vienna, that Rossini has received from the Sultan the decoration of the Order of the Medjidieh [illegible] as a reward of the military music sent by him to His Highness.

Madame [illegible] Duprez is engaged at the Opera Comique and will perform some of her favorite characters, including *Le Domino Noir* and *Le Caïd*. M. Perrin has resigned the direction of the *Théâtre Italien*. [illegible] M. [illegible], the Paris tenor, [illegible] has quite recovered from his late accident, and has stated the intention of giving [illegible] concerts in conjunction with M. Richard [illegible], his compagnon de voyage.

The French Opera, which is to re-open in a few days, with the hall completely cleaned, restored, and ornamented [illegible], it is said to cease to be under the direction of M. Roqueplan, a man whom we believe to be in an embarrassed position. His successor will probably be M. Perrin, formerly manager of the Gymnase.

—WIESBADEN.—

M. [illegible] is about to give a concert at this fashionable town.

—BADEN-BADEN.—

The last of the series of concerts intended to be given by Messrs. Seligmann and Ehrlich took place on the 18th ult. The great saloon could not contain half the crowd who flocked to hear these talented artists. The programme consisted solely of instrumental chamber music—a quartet by Beethoven, variations for piano and violin by the same author, and solos by Ernst and Seligmann. The success was complete. For the second concert, which took place on the 23d ult., Mlle. [illegible] and M. Lyon were engaged. The lady sang an aria by Verdi, which was not met with much success, but she had her revenge in an air from the *Carillonneur de Bruges*, for which she received three rounds of well-merited applause. M. Lyon sang twice; he has a very agreeable voice, and the audience were pleased with him. A trio by Beethoven was admirably executed by Ernst, Ehrlich and Seligmann. M. Ehrlich played two movements of his own composition, and M. Seligmann came in for his share of applause in his *fantasia* on *Jean and [illegible]*. It is impossible to describe the enthusiasm that greeted Ernst in his *Fantaisie [illegible]* (from the [illegible]); and in his *Carnaval de Venise*. The applause was like a storm, and the great violinist was most loudly proclaimed the German Paganini. A great festival is announced for the 20th of August, at which Hector Berlioz will conduct his Symphony [illegible] *Romeo & Juliette*.

—COLOGNE.—

Fraulein Johanna Wagner has made her *début* in this city, and met with a success worthy of her great reputation. She appeared in the part of Romeo, and was well supported by Madame Rudersdorf, as *Juliette*.

—MAGDEBURG.—

Herr Hartung, who is condemned to death for poisoning, has petitioned the King to adjourn his execution till he has finished an opera, of which he has written the libretto and has almost finished the music.

—STOCKHOLM, SWEDEN, July 7th.—

Great preparations are going on at the Royal Theater to bring out three [illegible] old [illegible] of [illegible] (Paris) and *Opera Comique*. These are Nicolo's *Cendrillon*, Méhul's *The Twins*, and Boieldieu's *Ma Tante Aurore*.

☞ Mlle. [illegible] has returned from Dieppe. She intends to remain in England until the middle of September, having, we believe, several provincial engagements.

Iphigenia in Aulis.

Translated from the German, for *The Musical World & Times*,

BY HENRY MASON

Thou hero of the sublime art, music, how blessed is the head which thou encirclest with thy radiant glory! Like a powerful talisman, thy bright [illegible] innumerable host of mortal cares and the figures which thou adornest wander protected by the halo of light [illegible] of the rugged earth and through the thick shadows of night; their feet stumble not, and before thy prophetic eyes, all dark [illegible] vanishes.

"A loneliness in the midst of a busy crowd, in the midst of a noisy multitude is loneliness indeed!"—This might well have been said by many of those joyous, happy people, whose looks were directed, one lovely April afternoon towards a sober thoughtful man who had taken a seat upon one of the little stools in the bustling garden of the *Tuileries*. His face was turned away from the merry crowd, and his eyes [illegible] upwards; the high clear forehead [illegible] the high [illegible] uncommon mind; the blue eyes seemed not to be haunted by the powerful soul; while a heavenly inspiration played around the noble mouth. His dress, simple and negligent, with its dark grey color, contrasted strongly with the rich embroidered costumes worn by gentlemen of the French court at that period; for it was the year 1774, and Louis XVI was monarch of beautiful France.

The innumerable promenaders, who like a swarm of busy bees flew hither and thither, came and went, [illegible] and laughed, took no further notice of the singular and, apparently, immovable stranger; the gaily dressed female girls, who, like flies, amused every human being, had become tired of inspecting the seemingly petrified man, and forsook him as there, either with look or smile. Gradually the crowd dispersed; it became stiller in the garden; even the children ceased to [illegible] on longer heard; while the sunbeams grew fainter and fainter, the sky darker and the little birds sought their nests, until, at last, silence reigned on every side. Slowly the solitary man arose from his seat and seemed at the [illegible] about to pursue his homeward way; but, lost in deep thought, he missed the path to the entrance-gate, and went farther and farther into the heart of the park. There, however, it was quite enchanting; the lovely spring appeared to have hidden itself in those thick bushes, rich with foliage; beautiful flowers perfumed the air, numerous fountains sent forth their silvery waters, and white marble statues greeted the eye at every turn. The wanderer stopped and smiled at the dreaming, but he saw not the beauty of the wonderful garden which, through that beaming smile in his [illegible], came from the [illegible] depths of his soul. He raised suddenly his hands, but soon let them fall again; he walked hastily to and fro, and hummed, at first softly, but with gradually increasing power, a gentle melody. It was a soft but thrilling lament. His expressive countenance now grew dark, a storm overspread his high forehead, his eyes flashed, and in a full, powerful, commanding voice he sang the following recitative: "Go hither and seek thy death by the Father's hand. To the dread altar my foot shall follow thee!—I will paralyze the arm which there threatens thee."

He then clasped his hands together, elevated his lofty figure to its utmost height, stretched out his arms, and in tones of uncommon emotion of really sublime anger, he sang:

"Soon shall he be thy angry prey!
On him, in vengeance, my sword be drawn;
The altar they mockingly adorn,
My threatening arm in the dust shall lay!"

Suddenly two powerful soldiers sprang like a pair of raging tigers from among the bushes, seized the surprised singer by the shoulders and loaded him with all manner of German and French abusive epithets. "Villain!" cried one, in broken German, "thou raisest thy hand against the palace of Louis? Thou wilt kill the king with a sword? Wilt also destroy the holy church and break down the altar of the Lord?"—"And here," continued the other, "the scoundrel dares to demolish the flower beds of the royal private park and tread upon the violets and *les petites marguerites*. Away, away to prison!"

The astonished man was for a few moments completely disconcerted; he gazed at his aggressors in silence, with an expression of the most unbounded surprise, and cast a long look of amazement at the crushed [illegible] his feet had unwittingly trod; but then a delicate touch of irony pervaded his features. "Well! well!" he quietly said to his gigantic assailants, whose eyes followed suspiciously his slightest movements, "take me where you will; firstly, however, I desire to be brought before your Queen; with her I wish to speak myself." The soldiers made sidelong signs to each other which plainly showed that they [illegible] and [illegible] of the [illegible] of their prisoner seemed [illegible] to him, however, and the little procession moved away.

Arrived at the court-yard of the *Tuileries*, a richly gilded carriage drawn by four white, spirited horses, whose heads were ornamented with costly blue plumes, was driven rapidly by and stopped before the portals of the palace. The door sprang open; ever ready arms and hands received a light, female form which sprang most gracefully out of the soft, fairy-like seat. A black velvet hat with waving feathers, lightly covered the delicate head; rose-colored satin enveloped the beautiful figure. The lovely apparition was MARIE ANTOINETTE, Queen of France. While the somewhat corpulent companion of her youthful majesty was handed with some difficulty from the carriage, the lovely Queen looking in-

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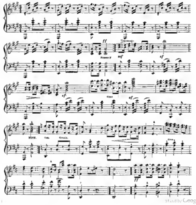
COMPOSITIONS OF OUR CONTRIBUTORS.

No. 13.

Midsummer Night Mazurka.

COMPOSED FOR THE MUSICAL WORLD & TIMES,

By ELLSWORTH C. PHELPS.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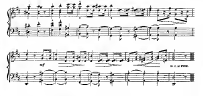
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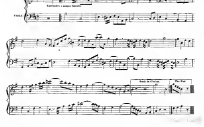
D. C. al FINE.

Perpetual Canon.

COMPOSED FOR THE MUSICAL WORLD & TIMES

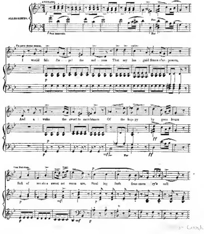
By JOHN PYCHOWSKI.


ANDANTINO
VIOLINO.
VIOLA
Espressivo e sempre Legato.
Coda in Closing.
The End

By-gone Hours.

Dedicated to Miss MELODIE GIRAUD.

By RABINI.


ANIMATO.
ALLEGRETTO.
Un poco meno mosso.
I would fain dis - pel the mem - ories That my lan - guid frame o'er - powers,
And a - wake the sweet re - membrance Of the hap - py by - gone hours.
Con Dolcezza.
Soft of music's sweet est meas - ure, Steal - ing forth from mem - ory's cell
Ped.
ff
mf
p

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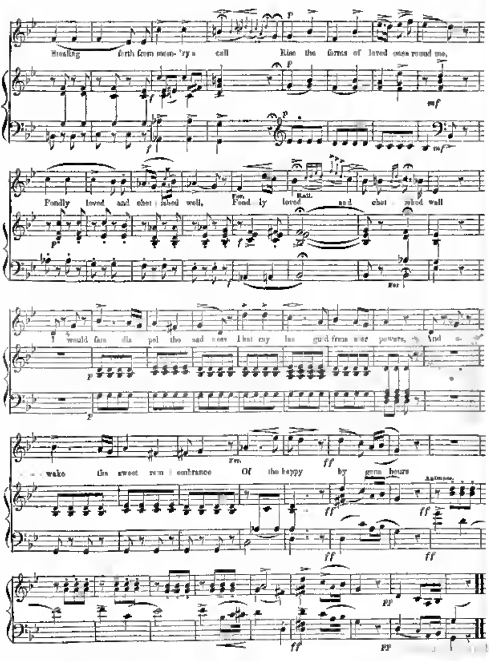

Stealing forth from mem-'ry's call Rise the forms of loved ones round me,
Fondly loved and cher-ished well, Fond-ly loved and cher-ished well
Pes.
Rall.
I would fain dis-pel the sad-ness That my lan-guid frame o'er powers, And a-wake the sweet rem-embrance Of the happy by gone hours
Animato.
p
mf
f
ff
pp

quickly around, suddenly perceived the mysterious prisoner who was held tightly in the grasp of the two soldiers. "What is going on, there?" she hastily exclaimed in the German language as she lingered upon the threshold of the portal. At the sound of that voice, the prisoner raised his proud head higher and smiled joyously; a faint cry escaped the rosy lips of the princess. "Ah, Master Gluck!" she cried with delight, and stretched out her hand—"dear, dear Gluck, who is it that dares dare to my kingdom, to alter the great genius?" Gluck's eyes glistened. A single look of the Queen sent away the frightened soldiers. "Come, Master [illegible]"—continued the Princess, joyfully—"thou shalt not escape from me! Now I will be thy jailer. Tell me quick what brought thee in such suspicious company at the doors of our palace? Come and spend an hour with me in the apartment of thy former pupil."—Thus speaking she flew up the richly carpeted stairs with such youthful rapidity that Gluck was hardly able to keep pace with her. The obsequious crowd of servants, at a single word, remained behind. Marie Antoinette walked rapidly with her silent companion through several apartments of state, then opened an arras-door and they both stepped into a small, but lovely room, having a beautiful view into the fresh and fragrant garden.

"Princess!" exclaimed Gluck, evidently astonished, "this is the dear room of our Arch-Duchess Marie in the imperial palace at Vienna! What joyous wonder!"—"Dost recognize it?" replied the Queen with emotion while she pushed an easy chair to the master. "Come, sit down by me," she continued with charming grace and cordiality, "we will speak German and talk about our dear Vienna—shall we not Gluck? While thou art here I am only the happy joyous Princess, the favorite of the splendid imperial mother and the simple pupil of the great Master Gluck."

While speaking she had thrown aside her mantle and hat and now stood before her former teacher looking quite charmingly in her pale green silk dress, with roses and orange blossoms upon her bosom. She then threw herself upon the soft cushions of a commodious arm-chair placed her little feet upon a crimson velvet footstool and continued:—"Ah! Gluck! How I have longed and longed to talk with thee, without constraint, about the times that are past, since I heard of thy arrival at Paris. But the [illegible] court festivals left me not a moment for the gratification of my heart-felt desire. I have not seen thee, since that stiff reception hour, when thou wert presented to the King and when thou didst bring me letters from Vienna. At the time I scarcely recognized thee in thy court dress, but I could not refrain from smiling to myself as I saw thy proud [illegible], [illegible] with thy dress—by that [illegible] bending of the head, which startled the courtiers out of their senses, I quickly recognized Gluck. Now, however, thou pleasest me much better in this dark, gray suit. I find once more the exact likeness of my strict teacher."

"Most gracious Princess," replied the master, "those were indeed most pleasant hours, which I passed in the cosy blue apartment of the imperial palace at Vienna, and Marie Antoinette was a very attentive, docile scholar, indefatigable and eager after knowledge, as few crowned ones are."

"Not always! Gluck, not always!" interrupted the Queen, shaking her head; "dost thou not remember how angry thou wert sometimes when I played badly because I was thinking about a court-ball or a splendid sleigh ride? And dost thou then forget how often I did not at all relish the Bach fugues? How well I remember how thou often used to scowl me away from the pianoforte with the words, 'Arch-Duchess, such slumbering truly is not to be borne: sit thou now, let me take my place,' and I thunder the fugues through in such a manner, that I would lose both sense of sight and hearing, and drew back in involuntary awe to the very remotest corner of the room. Oh! and then thou wouldst play more and more splendidly, and I heard melodies such as I never heard before and which almost terrified me, until at last, the door softly opening the Empress would step in to listen, and little by little the mute and awe would increase, and finally fill room, ante-chamber and halls. Thou, however, wouldst perceive nothing of this, but wouldst soar higher and higher in thy inspired tones until finally, some one among the crowd of listeners would carelessly upset something with a crash, or the unfortunate lady-in-waiting, being too much overwhelmed would be seized with a fit of spasmodic coughing, then thou wouldst suddenly stop as though shot, and start hastily up with the words, 'That are well played Princess!' Occasionally, however, thou wert so strange, that I did not dare utter a syllable; at such times, Marie Antoinette could play just as she pleased. Master Gluck heard nothing; he was not angry at a false chord, an unresolved discord, a dragging allegro or a hurrying andante; the eyes of my teacher would then be gazing fixedly upwards; at times, he would murmur a few unintelligible words; at times his hands would play convulsively upon the cover of the piano—till after such strange musings he would spring up, look around with a lovely smile, and softly whisper: 'Ho! at last, at last thou art mine, holy melody!'—Whereupon thou wouldst turn to me as if no interruption had taken place, and say, 'go on, Arch-Duchess, go on!'"

Gluck looked at his old pupil in a fatherly, benevolent manner while his face brightened at the sight of the bright, joyful look expressive beaming in her countenance.—"We have remained unchanged, your majesty," he at length said, "you, the happy child-like, gracious Princess; I, the strange, capricious, absent-minded Gluck." Suddenly the Queen inquired about his new opera; "it is called *Iphigenia in Aulis*, is it not?" she said. "Will it soon be performed? Have the rehearsals already commenced?"—"Ah, your majesty," replied the master, "the first rehearsal took place this day in the royal garden. Have you forgotten that I am still accountable to you for the company in which I appeared before you in the courtyard? I had just sung the recitative, and the first few measures of the great aria of my *Achilles*, having made the accompany of angry gestures in the empty air, when the brave defenders of the King and his guards seized me. The honest soldiers thought that my Achilles who spoke of a drawn sword threatened the life of their noble lord, and confounded in a marvellous manner, Louis XVI. with the old Agamemnon!"

"Poor mistaken, ill-treated singer!" said the Queen jestingly,—"how fortunate that I should happen to be mistress of France, at the very time they would have brought my dear master away. But tell me seriously, how will it be with *Iphigenia*?—When will it be performed? I confess I can hardly await the victory of my countryman and teacher over the crowd of Piccinis, Sacchinis, and Lullis."

"I do not even dream of a victory," answered Gluck despondingly, "and, as yet, nothing has been done towards a positive performance. I struggle at times, powerfully but unavailingly against the secret but strong intrigues of the Italians and ambitious malice, which prevail all round, which lead astray public opinion, and which are to me like so many daggers. But I will not cease! I will not give up—my work deserves my whole strength, that I may secure it a pathway to the hearts of men. Should I fall in the struggle I will fall without a sigh or a tear! I will leave behind a bright and shining proof of my existence. I will not have lived in vain.—Yes! gracious Queen!" exclaimed the noble master in a louder tone and with increasing inspiration—"It is a good work, this has been child of my genius, this fruit of bloody hours of devotion. In this work I have depicted the noblest emotions of my soul, the purest sentiments of my heart, and my loftiest, most secret thoughts. Queen, in this opera is revealed my own true self; this opera will show posterity who I was, and what I would be. This music is wholly Gluck's; I have not only felt it, I have thought it—it is my indisputable property, a part of my very self. Gone are the days and nights of ardent desperation and grief, gone is the powerful wrestling, the passionate, restless aspiring,—the high ideal of my soul, celestial brightness, pure and heavenly simplicity of melody, truth and nature—it now stands unveiled and drawn into the present before my eyes,—the longed goal I now shall reach!" Gluck paused. How wondrous are the expression of his animated, finely-chiselled features! how truly sublime the gaze of his clear eyes, which appeared to penetrate a more beautiful world!—Marie Antoinette regarded him with amazed reverence. At last, she exclaimed as if inspired, "dear master," cried the Queen, "thy Iphigenia shall be performed soon the next week, at my command. With a royal word, I will annihilate the strong, hostile mob. To-morrow I will make known to the manager of the royal opera, my positive wishes. Henceforth thou shalt gain sensation and wreaths, thou shalt triumph and by myself, will sit on the throne."

Gluck gazed cheerfully but incredulously into the countenance of the animated speaker whose gay promises might perhaps allow one single brilliant triumph to fall again into utter oblivion; he met however such serious earnestness, such joyous assurance, that he bowed his head in deep emotion, and pressed the hand of the lovely Queen in silence to his lips.

It was at the midnight hour of the 19th of April, 1774, that the opera house at Paris resounded with shouts of applause such as had never before been heard in that building; the opera, *Iphigenia in Aulis* by Gluck, the greatest German composer had just been finished. The audience had applauded every number most warmly; the magnificent grand aria of Achilles, however, had raised the enthusiasm to the highest pitch; the noble officers had enthusiastically grasped their swords; the effect was unprecedented. The public excitement caused by the masterpiece defied description. We, eternally cold, philosophical Germans, would have called it frenzy; [illegible] and smiles of the highest [illegible] beamed, sighs were audible. Gluck's name was shouted by thousands of lips; innumerable flowers were thrown upon the stage.

Upon the velveted balustrade of the royal box, leaned Marie Antoinette attired in most costly dress celebrating the splendid triumph of her honored teacher with streaming eyes. Louis XVI. highly excited, stood near her; his usually pale face was slightly flushed. He gazed in lively sympathy upon the boisterous, enthusiastic multitude. "God of Heaven!" he suddenly exclaimed, turning to the Queen, "what if the bright flames of joy of this so easily excited people, this fever-heat of the agitated mass should be changed into fiery rage! What if the angry waves of such a multitude should roll so high as now rolls the sea of their transport! What a horrible, hideous sea!" Marie Antoinette could not command a syllable to reply; she gazed in amazement at the King, but involuntarily shuddered and seized timidly the arm of her husband. "Where can Gluck be?" she whispered tenderly, and in scarcely audible tones.

At that moment the great master tore himself from the gushing embraces of his admirers in the side scenes, sought to rid himself of the pushing swarm of his vanquished rivals, pressed in friendship the hand of the gentle, deeply moved, subdued opponent Piccini and followed with trembling steps, half unconscious of his own existence, nearly broken down by the great weight of his emotions, an impatient servant who conducted him to the royal box. As Gluck entered, he involuntarily bowed his head before the figure of the King; but the glimmering of

[See page 6.]

the wax-lights blinded his eyes; everything swam before him; his breast heaved in violent agitation; —he gasped convulsively for breath. The Queen approached the staggering man, and quickly placed, with a joyful smile, a laurel-crown upon the sunken head of the great master.

The master hastily raised himself erect; his eyes flashed with a strange expression. He repeatedly pressed his slender hand to his pale forehead, and gazed at the Queen with frightful horror. "All merciful God!" he at length exclaimed in a shrill voice,—"what a horrible sight! Noble lady—quick, quick, wipe away with thy white hand that hideous stripe of blood which encircles thy dazzling white neck! Who gave thee such an ornament? Destroy him! Oh haste! haste!—with every respiration, the frightful purple band increases; thy head reels,—the band is now a stream!—too late,—too late! heavenly Father!"—With this exclamation he sank fainting to the floor.—"Gluck probably sees visions," murmured the King, while a death-like pallor overspread his countenance—the powerful excitement was too great for him; the victory too sudden and too brilliant for body and soul! Marie Antoinette shuddered, and trembled in every limb; timidly, and sobbing like a child, she hastily tore off the glittering, costly ruby necklace which adorned her snowy neck, threw it far away, confided the unconscious master to the care of her physician and attendant, and, leaning upon the arm of the King, hastily left the box.

Thou didst not probably think, great, radiant Orpheus of the new world, that thy prophet-eye looked into futurity in that moment of great excitement, when thy mouth spoke those dreadful words of horror! That thy powerful mind saw over space and time in that superhuman state, and foretold what, some day, would, or must occur.

The never-fading laurel-tree of thy fame had already entwined its luxuriant branches into a thick bower over thy quiet grave, and between its leaves beamed in golden colors, innumerable buds, and the fragrant magic flowers *Alceste*, *Orpheus*, *Helena*, *Armide*, and those two precious sister flowers on one stalk, thy two *Iphigenias*!—Thou didst rest after the battle of life, thou didst rest after thy victories, and the songs of praise of thy fellow men reached thy ear no more; cherubim and seraphim listened in a blessed world, to the glorious tones of thy pure lyre,—when thy prophecy came to a bloody fulfilment, nineteen years from the evening of thy glorious triumph, the purple band around the neck of thy beautiful but unfortunate Princess became in reality a flowing stream. Marie Antoinette's head sank in the month of October, in the year 1793, under the axe of the guillotine.

◆

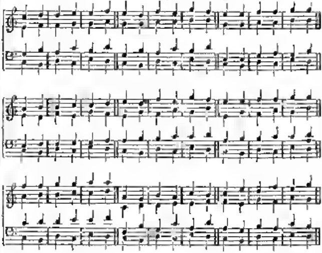
NOVEL METHOD OF TEACHING MUSIC.—A Highland piper having a scholar to teach, disdained to crack his brains with the names of semibreves, minims, crotchets and quavers.—"Here, Donald," said he, "take your pipes, lad, and gi' us a blast. So, very well blown indeed. But what is sound, Donald, without sense? You may blow forever without making a tune of it, if I don't tell you how the queer things on the paper must help you. You see that big fellow with a round open face (pointing to a semibreve between the two lines of a bar); he moves slowly from that line to this, while you beat one with your foot and gi' a long blast—if now you put a leg to him, you make two of him, and he would move twice as fast. If you blacken his face, he will run four times faster than the fellow with the white face; but if, after you blackening his face, you bend his knee or tie his legs, he will hop eight times faster than the white-faced fellow I showed you at first. Now, whenever you blow your pipes, Donald, remember this—the tighter those fellows' legs are tied, the faster they will run, and the quicker they are sure to dance."

Musical Studies.

BY RICHARD STORRS WILLIS.

NUMBER XLVIII.

SEQUENCES. (Key to Exercise 27.)



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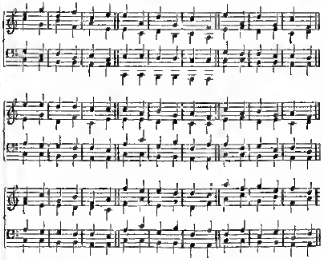

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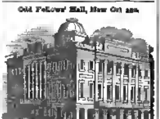

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[illegible]	[illegible] Buckley.	[illegible]
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[illegible]	do	do	[illegible]	[illegible]
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MASON BROTHERS' BULLETIN.

The topic of most frequent occurrence in our office just now is "THE SHAWM," which is exciting great interest in musical circles throughout the country. We have already received over *three hundred* and *fifty* letters from teachers of music and choristers, each enclosing sixty cents to pay for an early copy to be sent by mail for examination. These have been from every State in the Union except California. *From ten to thirty* such letters come to us every day. Undoubtedly, circumstances which have produced such an interest in this work are the novelty and attractiveness of the *plan* of making a *Library of Church Music* in one volume, and of uniting so many popular authors in its production. We are also receiving many replies from those who have received and examined the work, and the interest which its announcement excited appears to be more than sustained by an examination of the book itself. Here are extracts from a number of letters from well-known teachers and choristers which lie on our desk:

G. M. W., of Scottsville, N. Y., writes that "for variety, arrangement and exquisite melody it certainly cannot be surpassed. The Cantata is a beautiful thing. I think it cannot *fail* to please the choirs generally through the country." He adds, "I have taken pains to show it to other musicians, and they all agree with me." He closes with the admirable remark, "We shall introduce it into our choirs immediately."

R. B. P., of Albion, N. Y., says: "I deem the SHAWM decidedly in advance of any book ever issued in this country, and worthy of their reputation. I shall order a lot for my choir, and shall use it in my vocal classes."

E. B. J., of Lebanon, N. H., says: "It will meet with a hearty reception in all the churches, singing schools and choirs throughout the country. All that is necessary, in my opinion, is to present it to the public. It will go and stand on its own merits."

A. D., of North Bennington, Vt., says: "The rudiments are plain and easy, and the lessons for practice [illegible]," and then goes on to commend the work generally.

R. W. D., of Rochester, says it is an admirable work, and that "the Cantata alone is well worth the price of the book."

A. R. T., of Jamestown, says: "It is the best collection in every respect for country choirs that I am acquainted with. We shall introduce them here as soon as possible."

S. M. B. S., of Medina, says: "It is indeed a library of church music;" also that it is what he has long wished for, &c.

H. W. T., of the Conn. [illegible], says: "I consider the SHAWM the best library of church music I have yet met with, and it cannot fail to give entire satisfaction," &c.

W. P. C., of Cayuga, says: "That Cantata is a splendid affair;" and, after writing in very high terms of the book generally, says: "Suffice it to say, I am so well pleased with it that I intend to introduce it into my choir, home and my schools for the season."

S. F., of Frankfort, Ky., (who has been teaching music 19 years) says: "It is worthy to be placed in the first rank of all the musical works that have come under my notice."

A. H. H., of Moline, Ill., says it is "the book eminently adapted to the wants of all who are interested in the improvement of church music;" also that he shall adopt it in his classes, &c.

W. T., of Rochester, N. Y., says it is "one of the very small number of singing books that fulfil expectations raised by previous announcements;" and after much more, concludes with: "It may be safely assumed that the manifest destiny of the work is great popularity."

B. W., of Avon, New York, says, "I cheerfully say as my opinion that the SHAWM is the most valuable collection of sacred music ever published in this country."

D. D., of Whitehall, N. Y., says: "It certainly contains the greatest variety of useful and available music of any work yet published;" also that "the singing teacher and chorister will find it the most useful book he has ever met with. I shall use it this winter."

We should like to make more and longer extracts, but space in *The Musical World & Times* is expensive, and therefore brevity is the substance of economy as well as "the soul of wit."

We have published this week a new series of Instrumental self-instructors, by I. B. Woodbury. The series embraces three books: one for the Violin, one for the Flute, and one for the *Pianoforte*. They contain much popular matter, and are got up in a very attractive manner, the covers being printed in colors, in a new style. *Price* 25 cents each. *Postage* 5 cents, if prepaid. These books are the most attractive and best things, as well as the cheapest, of the sort yet issued. Music Dealers and Booksellers will find them very valuable.

Another new work by Mr. Woodbury is "Cottage Glees." It contains many new and beautiful pieces, including several by Mr. Root. A choice selection of the standard old glees is retained. One department of this work is called the "Harp of Temperance," and contains quite a number of suitable pieces.

MR. ZUNDEL'S MELODEON INSTRUCTOR is nearly ready now. The stereotyper is finishing the last plates, and the engraver putting the last touches on the engravings for the covers. We stand on our name and honor by the style in which we bring out this book. It will have,—but no matter; a few days will show; and then if it is not pronounced the most beautiful music book yet gotten up in this country, casting far into the shade the efforts of our Boston publishing friends,—we shall be disappointed, and try again!

We have much regretted the delay in getting out this work, but those who are waiting for it will be no losers, as it will be enough better to compensate for the delay. It will be nearly as large as Bertini's Pianoforte Instructor, and will contain a great amount and variety of matter, all of which is expressly adapted to the Melodeon, Organ, Seraphine and similar instruments. Many of the Melodeon Instructors heretofore published have been in fact mere compilations from piano works. This is to be really and truly a *Melodeon* Instructor. More about this work soon.

The season of the year for musical activity is approaching, when Singing Classes, Glee Clubs, &c., will be formed; when the long evenings give opportunity for every description of musical practice and recreation. Music books of various descriptions will therefore be wanted.

Please to remember that we endeavor to be able at all times to supply every music book published in the country at the very lowest prices. We are always happy to have calls from teachers of music and others interested, whether they come as purchasers or otherwise.

We have a number of new musical works in preparation or in press, which will be duly announced.

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P. S. We have frequent letters enquiring where and when Musical Conventions are to be held this year. Perhaps it will be well to answer them publicly, and we therefore give a list of Conventions, so far as we know of their being yet definitely determined upon.

AT LEWISTON, Me.,

A convention commenced Aug. 20th, and was to continue four days, under the direction of WILLIAM B. BRADBURY and B. F. BAKER.

AT BRANDON, VT.

A convention was to commence Aug. 30th, and continue *four* days, under the direction of LOWELL MASON and GEO. F. ROOT.

AT JAMESTOWN, N. Y.

A convention commences Sept. 5th, and continues three days, under the direction of WM. B. BRADBURY and GEO. F. ROOT.

AT ROCHESTER, N. Y.

A convention commences Sept. 17th, and continues four days, under the direction of LOWELL MASON, WM. B. BRADBURY and GEO. F. ROOT.

AT ERIE, PA.

A convention commences Sept. 19th, and continues three days, under the direction of WM. B. BRADBURY.

AT RAVENNA, O.

A Convention commences Sept. 26th, and continues three days, under the direction of WILLIAM B. BRADBURY.

AT CARROLTON, ILL.,

A convention commences Oct. 11th, under the direction of WILLIAM B. BRADBURY.

AT CANTON, ILL.

A convention commences Oct. 16th, under the direction of WILLIAM B. BRADBURY.

AT BUFFALO, N. Y.

A convention is proposed, but particulars not yet determined.

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WM. VINCENT WALLACE. O Thou Omnipotent 30

Sacred Song, written by Henry C. Watson. This is the third Sacred Song, or rather Hymn, composed by Wallace. The immense success of the first, *Saviour of Sinners*, and the constantly increasing sale of *Whene'er the distant Eastern Hills*, is a guarantee for the third composition of this class.

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STEPHEN GLOVER. I forgive thee. Written by Ch. [illegible] 25

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[illegible] Over the far blue Ocean Wave 25

A favorite song. Words by J. Lawrence.

W. KATON FLOOD. Light merrily bounds the Ocean Wave 25

Words by S. Farquhar.

JOHN L. HATTON. Good Bye, Sweetheart. Ballad, sung by Sims Reeves

This very popular song has had a most unprecedented sale in England, and it is certainly a most taking and beautiful ballad.

G. LINLEY. Fare thee well, my Bonnie Lassie 25

A very pretty Scotch Ballad, and quite easy. It has a beautiful vignette title page.

[illegible] [illegible] New edition 30

VOCAL DUETS.

LUIGI ARDITI. Una Notte d'Amore. (A night of Love) 38

This beautiful Duo was sung a number of times by Mad. Anna Bishop and Sig. Sangiovanni. The new edition has the English as well as Italian words, translated by Henry C. Watson.

WM. DRESSLER. The Violets. Duet for two sopranos 25

This is a beautiful duet for two female voices. The title is beautifully illustrated, and it has already obtained considerable popularity.

GUITAR SONGS.

AUSTIN PHILLIPS. Oh breathe not her name. Arranged by [illegible] 25

W. V. WALLACE. Alas! those Chimes so sweetly stealing. From the opera Maritana. Arranged by Bateman 13

C. F. WURZEL. [illegible] Love. Arranged by Dressler 13

EASY PIANOFORTE PIECES

W. C. PETERS. Sixteenth edition of the celebrated Greek March 13

One of the most popular pieces of music ever published.

J. A. FOWLER. The Steeple Polka. New edition, 25

" Georgia Polka. New edition 25

THE TEACHER'S REPERTOIRE

CH. D'ALBERT. The Express Galop. Dedicated to W. B. Hammond, Esq. 38

This is a very beautiful and popular piece of music, and is embellished with one of the most elegant lithographic titles ever published in America.

CH. GROBE. The Bobolink Quickstep, 25

A very beautiful quickstep, and one of Grobe's most successful compositions.

" Les Bords du Mississippi. Variations brillantes sur le thème favori de [illegible], "Il Carnevale Napoles Polka" 50

This work of Grobe's displays, more than any other, the powers and versatility of his genius as an arranger. This will certainly become one of the most popular teaching pieces in America.

T. E. BROWN. The Pride Polka. 25

" Early Dawn Polka 25

Both arranged for four hands, by Wm. Dressler. For one performer, these pieces have become immensely popular. For two performers, the effects are increased and the difficulties lessened.

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8 Natalie Waltz,
9 Ten Story Waltz.
10 Rainy Waltz,
11 [illegible] Polka,
12 [illegible] Polka.
13 Jenny Lind's Gipsy Song,
14 Fadettes Waltz,
15 Love Dream Quickstep,
16 Jenny Grey Polka.
17 [illegible]
18 Second Witch Schottisch,
19 Good Night Schottisch
20 Page Boy Polka,
21 Trot Galop
22 Alpine Shepherdess,
23 Tremble, [illegible]
24 [illegible]

W. STRAKOSCH. Amalia Waltz. 38

This is another valuable and sparkling composition of this favorite composer and pianist. It will find its place in the repertoire of every good pianist.

WM. VINCENT WALLACE. La [illegible]. No. Three of his Grand Études. Nos. One and Two of this series of grand études, namely, "La Gazza" and "La Rugiada," have already been noticed at length; the third and last "La [illegible]," is at least equal, if not superior, to the other numbers. The sale of works of this kind is of necessity few as they are much above the capacity of ordinary performers; but for those wishing to acquire a polished and elegant style of piano playing, they are invaluable, and no good pianist should be without them. The two first numbers now occupy a prominent position among the best pianoforte works in Europe, and the gradually increasing demand shows that they will be the usual studies for those wishing to acquire a graceful, rapid, and distinct, together with a firm, powerful, and decided touch.

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"I ever held this sentence of the Poet as a canon of my creed, that whom God loveth not, they love not Musicke."—T. Morley, 1600.

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RICHARD STORRS WILLIS, Editor. } NEW YORK, SATURDAY, SEPTEMBER 10, 1853 { VOL. VII, No. 2. Whole No. 185.

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor.
NEW YORK, SATURDAY, SEPTEMBER 10, 1853.
VOLUME VII Number 2

ODE TO THE WIND

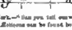
Written for the N. Y. Musical World & Times, by
JOHN E. [illegible]

Thou viewless wind! O mysterious thing!
  From Southern vales I feel thee come;
And as thine unseen pinions wing
Their flight still North,—the genial spring
  Comes to our far-bound home.
And while I sit and watch the star
  That ushers in the twilight hour;
And dream the maiden, now afar
  Feels its magnetic power;
Thy gentle sigh, sweet Southern breeze,
  Unlike to her's I love so well;
Then if I whisper 'neath these trees,
  In it about my message tell!
Sweet sighing wind! bear to my Love
  The vows I breathe, the wish I make;
At twilight through her garden rove,
  Let her from thee my love take.

Then when November sweeps all the plain,
   And sweeping down o'er [illegible] fell,
   Of winter night thou seemest to tell,
And the dark, that by night sets in amain
  By dying fire my rustic lyre
The harp Æolian in the window strung
  I much admire thy fairy choir
    That makes its sounds greatly swell,
Whilst thou art whistling its charmed chords among,
As if an unseen angel sung.
  Whence hast thou then, mysterious thing!
  The charmed a tale thou dost bring!
  Thy chords are true to every thought
  With a [illegible] charmed circle fraught
    That a note tells her way
  First wailing low like requiem sad,
  Then high and quick the notes, and glad;
  Now I stand far then dimmer by
  Or sweet and low, or loud and high
    Thy ever changing tone,
  While round the house with moaning wild
  I hear the roar—Once when a child,
  I crept toward my Mother's chair
  Fearing the witches in the air;
  And for a season, only dread
  The hour that strikes the time for bed.
  The northern gusts are upon a tide,
  And Boreas comes with giant stride,
  With all his horses on the back,
    Fierce blustering through the air
  Leaving destruction in his track
    And strewing timbers rare
  Among the waves of ocean wild,
  While continents are rudely piled
    In the [illegible] would spare.
  Roaring and raging o'er the earth
  And moaning hoarsely in his mirth,
    The howling wind sweeps by;
No siren charms the list'ning ear,
    No gentle lullaby;—
  He fiercely howls and loudly roars,
  And hoarse and harsh the notes he pours,
A funeral to the parting year!
  Blow then, black Boreas!—from thy cave
  Unloose the storms and let them rave,—
  Tear from their fastness the mightiest trees,
  Strew to the earth and lowering seas
  The might reposing in thy [illegible];—
  Who to resist thy course, I doubt.
  Oh! how my soul delights to be
  Alone with earth, and night, and thee
  On darkening storms of winter tide,
  Grim and severe thy [illegible] ride;
  O'er all the earth with lordly reign,
  O'er sea, and land, and mighty main,
  Rude Boreas rules, dark, drear and dread;
  The world in mirth, and Boreas fled.

Answers to Correspondents.

T. M. C. [illegible]—"What is the correct pronunciation of the word *fugue*?"——It is a monosyllable, pronounced fug—the g hard. "What is a consecutive fifth?"——[illegible]—like this:



H. H. C., New York.—"Can you tell me whether one of Mr Nutting's *Melodeons* can be found in this city, and if so, where? I am somewhat acquainted with the [illegible] and would like very much to own one of the above. Also, whether the edition of Standard Operas now publishing by Mr Ditson is full and authentic?"——We think Mr Nutting has, as yet, no instruments for sale in New York. Ditson's Opera Edition, is to be complete. Perfectly authentic with the exception that some of the impracticable pieces are transposed to lower keys, to bring them within reach of the ordinary voices of mortals.

L. [illegible] Kentucky.—Your moving epistle has been read and digested. Say to those gallant Kentuckians, those *fair* women and brave men, that we plead guilty and throw ourselves on the mercy of the court—with the understanding that the jury shall be ladies only and the judge shall be L. [illegible] himself. Let the aggrieved call on us personally and we will give them "perfect satisfaction"—if they will "listen to reason," and what Kentuckian will not?

Wm. H., Petersburg Va.—Your "game" arrived by last week's mail and in admirable preservation. It suited us to a dime. Please keep that "rifle" cracking and hurry in the "game." When you come to New York, give us a call, and we'll let you "know of something to your advantage."

W. H. Columbus, Ga.—You will find all the information that you wish concerning the organ in Zundel's last Organ Instruction Book, published by Mason Brothers, New York.

W. P. L., Charleston.—We can furnish back numbers to January 1853, and a bound volume from Sept. 1852 up to January 1853. Price of volume and numbers, by Mail, $3 50.

C. A. W., Wheeling.—We have no recollection of the letter concerning "contributions." We should be most happy to receive them, any time.

J. L., Plymouth, Mich.—"Fantasie Lucia" for the violin by Artot, can be obtained of Schuberth & Co. No. 287 Broadway for 50 cents.

R. N., Randolph Vt.—Send along those *facts* about "music in the West," and we will give them proper attention.

G. J. D.—"Have you any popular music arranged for the accordeon?"——We have not.

H. R. A., Smithfield, Va.—We know nothing about the pianoforte you mention.

[illegible] Washington. We shall be glad to hear from you.

J. G. W. Houlton.—Bodworth's book is not yet out.

Hail Columbia.

We are happy to hear that some of the most popular music in our country has been arranged as a duet. We have announced to us as married Miss Hart and E. Higgins of the "Columbians," who now signs herself Harriet Bernard Burton. Any further arrangement of the same music as a trio, or even for four or more voices we shall be about happy if requested to chronicle.

The Bribery Case again.

MADAME SONTAG AND HER AGENTS.

To the Editor of the New York Daily Times:

No. 257 Broadway, Tuesday September 6, 1853.

In the *Daily Times* of Saturday, August 27, appeared a letter signed B. Ullman, in which the writer states, 1st. That Mr Dyer, of *The Musical World & Times* proposed to Mr Ullman to write 2,000 letters in behalf of Madame Sontag, to country newspapers, for $2,000, which proposition he declined. 2d.—That the same proposition was made to Mr Zerman, to submit to Count Rossi, who, of course declined." 3d.—That since that time *The Musical World & Times* has continually attacked Madame Sontag."

I reply that the entire foregoing is false. I never made any such proposition to Mr Ullman. I never made any such proposition to Mr Zerman, as he (Mr Zerman, whom I have not been able to see since my return) has himself declared to Messrs. Mason Brothers, of this city. The charge that *The Musical World and Times* has continually attacked Madame Sontag requires no refutation. May I beg you, however, in this connection, to insert the following paragraph (from the pen of Mr Willis) which appeared in the last number of that journal:—

> "The criticisms of *The Musical World & Times* have been, and always will be fearless, outspoken, true. With regard to their ability we will be silent. But as regards our entire honesty of purpose under all circumstances, in what we write touching it, we make a decided stand. And, moreover, as it has been no such course to do this, we have the most gratifying proofs, on every hand, of entire belief and confidence in what we say. We may here state, in this connection, that the usual means have been resorted to by some to intimidate us and discourage us in this course—such as the withholding of tickets, concert advertisements &c. But we have had the luxury in all such instances and particularly during the past season at Castle Garden, of paying for our tickets, and yet speaking kindly and admiringly of Madame Sontag because she deserved it."

Having thus disposed of Mr Ullman's charges, permit me to say that *he* strenuously urged me prior and subsequent to Madame Sontag's arrival, to write puffs of her to the country press. (See No. 1 below.) No mention was made of any remuneration, but he said *Madame* was a most generous lady and would certainly make me a handsome present—*if she made anything in this country*. I at last consented to write, or get written, as many letters as he wished, provided *Madame* would pay the expense of copying, stationery and postage, which was estimated at about twenty five cents a letter (which Mr Ullman thought very cheap)—*it being understood, however, that the tone of the letters should be taken from Mr. Willis's criticisms in The Musical World and Times, whether favorable or unfavorable*. Mr Ullman said he would wait, then, and see what the tone of Mr Willis's criticisms might be. He waited, and from the fact, I suppose, that Mr Willis's articles were legitimate criticisms and not *puffs*, I never again heard from him on the subject.

It may be proper here to state, that the immens an occasion of the article on "The Bribery of the Press," which appeared in *The Musical World and Times* of August 23d (of the charges in which the editor expressly avowed his disbelief) were certain statements voluntarily made to Mr Willis by an individual connected with Madame Sontag's *own corps of agents*—Mr [illegible]. It now appears that there was a partial misunderstanding as to the amount—the $10,000 named, including as well the cost of telegraphic dispatches to papers in other cities, and various other items. Mr [illegible] afterward told me that "only about $2,000—certainly not $3,000—had been paid directly to the musical critics and editorial attachés of the New York papers." Mr. Ullman, on two occasions, himself asserted to me, that the musical critics of the *Daily Times, Courier and Enquirer, Express* and *Commercial Advertiser* had "borrowed" money of him which they never paid—except in their criticisms. He said the critic of the *Sunday Dispatch* had asked for so much money he was obliged to break with him, and that the editor of the *Evening Mirror* had tried to borrow money of him (Ullman) but failed.

I replied that I did not believe such assertions; that it was very convenient for him and other concert agents, and for artists, to raise the cry of "black mail" or "bribery" for the purpose of blunting the edge of adverse criticism. Mr Ullman replied that it was true, and that "the thing was being carried too far; that every little d——d bookkeeper in the newspaper offices was asking him for $5, for $10, for $25, and that he wouldn't stand it any longer—he would come out and expose the whole concern." Nor am I the only one to whom he has, in part, made such statements. (See No. 2 below.)

These declarations of Mr Ullman and other agents, are of course vile slanders. But they have been made; they have been reiterated; and such assertions floating vaguely about and spreading all over the country, have impressed the public with the conviction that the criticisms of the press in general are partial and unreliable. This conviction ought to be removed.

From what I know of Mr Ullman I think it highly probable that he will deny the truth of the foregoing declarations. His interests will certainly call for this. They are nevertheless, in all respects *true*. Further details, with my reply to Madame Sontag's card (see No. 3 below), I will reserve for *The Musical World and Times*, in which I can be as voluminous as may be necessary, without trespassing on the space and courtesy of a contemporary.

I have the honor to be, &c., your ob't serv't,

Oliver Dyer.

1 When Mr Ullman first called at the office of *The Musical World and Times*, he announced himself as a man of the utmost frankness. Said he—hat in one hand—and the other laid impressively on his breast—"I always speak right out. I conceal nothing. I am perfectly frank, as you see." Those who know Mr Ullman will be able to appreciate the richness of such a performance. Mr Ullman began to speak "right out." He said that he had been informed that Mr Willis had more influence (musically) with the city papers than anybody else, and that Mr Dyer had more influence with the country papers than anybody else, adding, "you see I speak right out—I always speak right out."

Mr Ullman's announcement of our unbounded and unequalled influence with the press, although very astonishing, was so agreeable withal, we regret that it did not come from a more reliable source. But Mr Ullman did not give us an opportunity to revel in the enjoyment of our newly discovered and enviable position—he kept speaking "right out." He asked Mr Willis to translate an article (favorable to Sontag) from the German and get the translation published in *The Tribune*—through his unbounded influence, of course. Mr Willis promptly declined, saying he had no influence in such matters with that journal. Still Mr Ullman kept speaking "right out." He wanted the managerial talent to transcend Barnum. He wanted the active aid of the whole country press, and that he had been assured Mr Dyer could secure for him, adding, "you see I speak *right out*." Mr D. said he couldn't do any such thing. Mr. Ullman retired.

He returned however day after day, and (as he constantly assured us) kept speaking "right out." Mr Zundel also called many times and urged us to do all we could for Madame Sontag, assuring us that she was a most amiable and admirable lady, as well as a superb artist. Mr [illegible] (who was then in Europe) urged the same. We did all we could for Madame Sontag prior to her first concert. The first two criticisms after she appeared, we now reprint, that the public may judge of their tone and truthfulness for themselves—they being the same that Mr Dyer refers to in his letter to the *Daily Times*.

[From *The Musical World & Times*, of Oct 2, 1852.]

"A few moments more, and the celebrated Sontag stood before us. How difficult it is to reconcile a real with an ideal celebrity.—She looks like a North German; has lovely mild blue eyes, a fair complexion, high cheekbones, and carries in her very face, a true, pure, and good nature. Her air is simple, retiring and slightly deprecatory. She has decidedly more ladylikeness, in her general bearing, than any singer we have yet had among us—creating upon you an impression of *home* quiet, seclusion, privacy and tranquillity. Her voice is not very powerful, but this is atoned for by its purity of tone, which renders her organ almost as pervading as though it were a very strong one. (This is easily accounted for upon acoustical principles.) Its peculiar excellence lies in the consummate management of her voice—the incredible rapidity and fluency of her execution—and more than all *the never-forgotten feeling and sentiment* which she pours into her tones even in her *most difficult embellishments*. This we consider remarkable: we never heard it in any singer before. It is so natural, in passages of desperate difficulty, that the mind should be wholly and solely occupied with the execution, to the exclusion of feeling and sentiment. *Feeling*, indeed, as opposed to an intellectual calculation of effects, during performance, we consider a prominent feature of Sontag's style;—like most singers, the German songstress has her little ways, which without being part of her music, are accompaniments of it. One of these, is bringing her head slightly forward and down, with her clear eyes intently fixed on the audience, when she has a difficult passage to perform (a peculiarity, by the way, of Jenny Lind.) This position seems to assist in the concentration of all the vocal and mental powers. Another peculiarity is the quick tremulousness of the muscles of the throat, by which she seems to shake off,—as it were—the last note of a difficult cadence. There is also, about the mouth, a very slight distortion, occasionally, which a little mars the otherwise beautiful repose of her features. Her quality of voice is sweet and musical—now and then, in the upper register, when great stress is put upon it, the tones seem slightly overlaid with silver—the delicate silver of 47 years we are forced to presume; but the basis of a naturally very pure and sweet voice, is, even then distinguishable."

[From *The Musical World & Times*, of Oct. 9, 1852.]

"Madame Sontag continues to draw crowded audiences. We have heard her once or twice, since our last issue, at a greater distance from the stage than before; and we were quite won to the conclusion that the accomplished songstress *must sing louder* if she expects to maintain her hold upon the audience. Her more delicate embellishments are [illegible] by a large proportion of the auditory who sit in the remoter part of the Hall. The movement of her head is seen, and the highest and the lowest tones of her swift *arpeggio* and other passages are caught, but the intermediate tones are positively lost. The people bend forward and turn their heads sideward and listen eagerly, but lose the sound. Now the patience of any audience will become weary at last, of this, and the attendance will fall off, after the first curiosity is satisfied.—Another criticism, (after all the sincere praise of last week,) which we are moved to make is the lack of interest in the programmes. Will not Madame Sontag soon give us something new or something, at least, which is not so hackneyed as the stereotyped and belabored, conventional arias, of the Italian operas. The public can now bear (we rejoice to say) no [illegible] quality; while the appreciating, but it must be admitted minority, who care quite as much and more about what music it may be, as how it is sung, cannot bear a continuous repetition of an old and [illegible] opera aria. It was truly refreshing the other evening to hear the sound and healthy and inspiring strain of—"With verdure clad"—after the common pieces (unquestionably rendered as they are) which had preceded."

Count Rossi was exceedingly displeased with these criticisms, and remarked to a mutual friend that *The Musical World and Times* was evidently unfriendly—*that it was entirely unnecessary to mention adverse points, as there was enough else to write about.*

2 A gentleman connected with the *Daily Times* informed us on Tuesday last that he heard, some time since, that Mr Ullman had said that he (the gentleman) had thus "borrowed" money of him (Ullman) to the amount of $200. This is mentioned to prove that Mr Ullman has been in the habit of making such statements.

MADAME SONTAG.

3 It is disagreeable to be compelled to contradict a lady, even indirectly. But Madame Sontag has caused to be published two cards, which are designed to make the public believe that she and Mr Ullman are the best of friends—that she is perfectly satisfied with his conduct as her agent—and that what has been said in regard to her not having made anything, or but very little, during her sojourn in this country is a sheer fabrication on the part of *The Musical World and Times*, the object of which must have been either to bring Mr Ullman into discredit or to insult the Press and herself?

Now, we wish to treat Madame Sontag with the utmost respect and kindness, but neither justice nor courtesy demands that we should permit these assertions to pass uncontested and unanswered as they are made for the purpose of being used against us to our personal injury. We think, however, that *Madame* acted under *advice* (not to use a stronger term) when she permitted said cards to be published, and that she did not understand (from her perhaps imperfect knowledge of English) the full import of them. Therefore, we will say nothing further on this subject until Madame Sontag shall deny the following:

1st. That she has for some time been dissatisfied with her agent Mr Ullman, and *that she has herself so declared*.

2d. That she herself has said that she has made but very little (much less than the amount recently published) during her professional career in this country.

2d. That she has said that she made nothing during the last season at Castle Garden.

If Madame Sontag denies the foregoing we shall be compelled, in self-defence, to give the facts as far as we know them, and to state the names of our informants and witnesses—who, by the way, are *Madame's* warm friends.

O. D.

MORE LIGHT.

The following card from Mr. Helmsmuller clinches the statements made above, and casts the burden of this entire "bribery" business upon Mr. Ullman.

To the Editor of the Mirror:

Dear Sir:—As Mr. Oliver Dyer of *The Musical World & Times* has used my name in a communication published in the *Daily Times* of this morning, I beg simply to state, that as far as Mr. Dyer reports my conversation with him, it is substantially correct, and the information I gave Mr. Dyer was obtained from the repeated statements of Mr. Ullman, who often assured me that he had paid such amounts, specifying the sums and persons to whom he had paid or lent such sums. I was employed by Mr. Ullman some eight months during Madame Sontag's engagements in New York, and other cities, to attend particularly to advertising in the newspapers, and during all this time I can truly say that no money was ever demanded of or paid by me to the press, except for advertising, and for which I took the receipts of the cashiers of the various offices. And I can, in my management for six years in the United States, of various artists and companies, this has been my universal experience. The Press have demanded nothing but payment of their regular advertising bills.

F. B. Helmsmuller.

September 15th, 1853.

Sheet Music Critically Assorted.

—— [illegible] ——
"Worm does turn sometimes."

MUSIC REVIEWED OF ADVERTISERS ONLY.

Glover, Adams. "The Sing Leap." Polka Redowa. 25cts. Wm. Hall & Son.

2d, 4th and 5th staffs faulty cadences.

Maretz, J. Gaspard. *The Poet.* "Why Despair?" 25cts. Wm. Hall & Son.

Page 4, 1st staff, 1st measure, the tenor serving as bass for the solo should have C#, which determines the modulation into A minor. On page 7, 2d staff, the tenor and the accompanying bass cross themselves and produce thus a bad effect, the latter being higher than the former, thus destroying the cadence intended by the author.

[illegible], J. Gaspard. *The Poet.* "[illegible]" [illegible] 25cts. Wm. Hall & Son.

This is a pretty good air, but unfortunately marred by careless harmony. The prelude begins with consecutive octaves between bass and treble, followed by hidden fifths between the bass and tenor. In the 2d and 4th measures, page 4, 4th staff, the progression of the bass evinces a succession of fifths and chords in which the sixth is omitted throughout.

Beyer, Ferd. "Bouquet de Melodie sur Charles VI. de Halevy." Piano. 25cts. Wm. Hall & Son.

Ungraceful and difficult.

Fowler, J. A. "Pascale Waltzes." 25cts. Wm. Hall & Son.

This waltz is graceful and brilliant, but spoiled by incorrect harmony. On page 4, staff 4th, we read the chord C♭, E♭, F#, A. Harmony does not admit of such a fourth as this, C♭ F#. The author doubtless had in view the pure fifth, C♭ D♭, which should have been written.

M. & J. "Woman's Rights." 25cts. Wm. Hall & Son.

Good song, but the harmony of the chorus is faulty. On page 1, 1st staff, 2d measure, and 2d staff, 3d measure, the alto leaves the 3d of the dominant seventh chord without resolving it: not allowed.

THE FOLLOWING ARE
RECOMMENDED FOR PURCHASE:

Wallace, V. Vincent. "Souvenir de Valerie." Mazurka. 50cts. Wm. Hall & Son.

A melodious mazourka; difficult combinations of rhythm.

Moore, Johann. "Emily Polka." 25cts. Wm. Hall & Son.

An easy piece for beginners.

Wallace, V. Vincent. "Evening Star Schottisch." 50 cents. Wm. Hall & Son.

Good exercise for octave passages in quick movement.

Baumbach. "The Belle of the West." Waltz. 25cts. Wm. Hall & Son.

Good set of waltzes; fluent and not difficult.

Lover, L. "The Youthful Summer's Come." Ballad. 25cts. Wm. Hall & Son.

Easy and tuneful melody.

Rousseau, Jules. "Impromptu Polka." Piano. 25cts. Wm. Hall & Son.

Good piece, but difficult on account of somewhat far fetched modulation.

Wurzel, G. Friedrich. "Christy's Old Folks are Gone." 25cts. Wm. Hall & Son.

Best Ethiopian song; chorus correct.

Wurzel, G. Friedrich. "Fare thee well, Kitty dear." Song and chorus. 25cts. Wm. Hall & Son.

Elegant throughout; chorus well written.

Gerstner, O. "The Marriage Bells." Polka. 25cts. Wm. Hall & Son.

A [illegible] polka—not difficult.

Kerr. Three easy Rondos. No. 1, "L'Elisir d'Amore," for four hands. 25cts. Wm. Hall & Son.

Tasteful arrangement; not very difficult.

Dressler. Musical Scrap Book. No. 4, "Red Rover Quickstep." 13cts. Wm. Hall & Son.

Very easy; suited to A B C players.

[illegible]. "Dodworth's Polka Set." No. 2. 50cts. Wm. Hall & Son.

Good set of quadrilles for four hands. It will afford a pleasing recreation for second rate pupils.

Baker, Eugene W. "Little Pet Polka." Wm. Hall & Son.

Brilliant and easy.

[illegible] Claudio. "La Bertholdia." 25cts. Wm. Hall & Son.

Tasteful piece; pleasing recreation for beginners.

Warren, W. H. "Easter Anthem—Christ our Passover." $1. Wm. Hall & Son.

Excellent composition in an easy respect.

Musical News from Everywhere.

—NEW YORK.—

The *Daughter of the Regiment* was performed on Friday, September 2d, at Niblo's Garden, on the occasion of the farewell benefit of the distinguished Madame Anna Thillon, who is about to sail for Europe. The house was filled to overflowing. From the floor to the ceiling all seats had been early occupied, so that for those who arrived late (and we were among the unfortunate number) no room was left but in the lobbies and on the stairways, which were also blocked up with multitudinous occupants.

The *Daughter of the Regiment* is one of the first gems in Donizetti's dramatic crown, and one of his early compositions for the French stage. He wrote it for the *Opera Comique*, and there it did not meet with a decided success, either because the author was not yet acquainted enough with the French stage, or on account of the frequenters of the *Opera Comique*. The fact is, that this opera proved almost a failure, and even was abandoned altogether. But the subject was an interesting one, and the *Vivandière* was a character not as yet brought upon the stage. In consideration of this, Donizetti resolved upon re-casting the score in order to adapt it to the Italian stage. In this he acted successfully, for the re-modelled work under the name of *La Figlia del Reggimento* met with an enthusiastic welcome upon all the Italian stages of Europe, for which it was a mine of wealth and a source of good fortune, as well as to such singers as undertook the character of Marie, admirably calculated as this is to display the two prominent features of stage-performance,—singing and acting.

As *The Daughter of the Regiment* is so popular an opera, we will endeavor to assist our readers in appreciating thoroughly the character of Marie by giving a brief sketch of the French *Vivandière*.

The Vivandière is generally the daughter of an old soldier of a regiment. As his sons belong to the regiment and become soldiers themselves, so his daughters are attached to the same regiment, some as washerwomen, some as cooks, &c. But the *prettiest* is destined to be *La Vivandière*. It would be a great mistake to think that such a name implies in its owner looseness of conduct or suspected morals. The Vivandière, proud of her profession, is also proud of her honor. She makes it a point of pride that no one in the regiment shall boast of being her lover, except with the intention of marriage. The discipline of the French army is well known, and the chiefs adhere too much to propriety to admit to the ranks of their soldiers a woman who might prove an incitement to vice and immorality. The Vivandières must be and are indeed irreproachable. They have of late attracted the attention of the French Government, for during the last years of King Louis *Philippe* they received a uniform, which consisted of a black round hat, somewhat like the sailor's straw-hat of this country, a blue waistcoat, a red petticoat, and pantaloons of the same color. In this accoutrement the *Vivandière* walks at the head of the regiment, by the side of the drum-major. She bears a small cask on her back, and accompanies the regiment to the public reviews and to the field of drilling and manœuvres. There she distributes refreshments to the soldiers, and even to the officers, for a small compensation. Being always with military men, the *Vivandière* catches, naturally, their habits and manners. She salutes, marches, and manœuvres with the regularity of a veteran. Under the empire of Napoleon I. each regiment had its *Vivandière*. The annals of that period relate heroic feats achieved by *Vivandières*: some exposed themselves to imminent danger to attend the wounded on the field of battle, others begged to follow their regiment when going to the assault of a redoubt, and fell gloriously with their comrades. It was not a rare occurrence at that time, to see a *Vivandière* decorated with the Cross of the Legion of Honor. Such is the character of *Marie* in the opera of the *Daughter of the Regiment*.

The impersonation of *Marie* was undertaken by Madame Anna Thillon in the present performance. This lady lived in Paris for many years, and she saw there the living copies of the Heroine. Therefore no one is better suited to paint such a role well. But, in spite of this particular advantage, we cannot say that she was the genuine *Vivandière* above described. Her acting does not savor enough of the barrack, and a little too much of the drawing-room. In that _Marie_ can hardly be impersonated by any one but a French actress. Nevertheless, although not quite perfect Madame Thillon was most acceptable in the general features of her acting. In the second act, especially in the scene called the lesson in singing, she was most worthy of praise. There, in the garments of a refined lady in the gorgeous halls of the Marchioness of Berkenfeld heiress of a rich house, _Marie_ recalls to memory her former life of freedom and joy. The _Vivandière_ reappears in spite of herself; she marches to and fro on the stage; she beats the _rataplan_ while the Marchioness goes on rattling her part upon the piano. Madame Thillon rendered all this admirably. At last, full of enthusiasm at the remembrance of the regiment she seizes the arm of _Sulpice_ the old sergeant, and arm in arm they march forward and backward upon the stage. Mr Leach and Madame Thillon acted this charming scene admirably, and they were warmly encored.

This scene, too, is a masterpiece of composition. Donizetti wrote here a tale which is, and will be forever a model of scenic design. The moment when the soldiers unfurl the French standard and she sings _Salut à la France_ (hail to France) Madame Thillon communicated her deep enthusiasm to the audience, who burst into a storm of applause in sympathy both with the actress and the inspiring flag displayed upon the stage. Let us state, that on this occasion as during the whole season of the English Opera at Niblo's Madame Thillon found worthy associates in Mrs Maeder, Messrs. Hudson, Frazer and Leach, and the entire operatic company. The orchestra also acted well their part during this most brilliant campaign.

And now we cannot but express our regret, (which surely will be shared in by every one who is interested in the progress of Art in this country,) that by the departure of this gifted lady, the English comic opera must stop in its successful course; and yet the operatic company is not disbanded; they stand with crossed arms, waiting only for a _prima donna_. But from which quarter will this wished for singing bird come? Is not this state of affairs enough to stir, at length, the people of this city and induce them to provide means to educate national singers! Two laurels are yet wanting in the glorious crown of the mighty Republic of America: the one, the erection of a National Free School or Conservatory of Music; the other a National Opera. An illustrious Roman closed all his orations in the senate of Rome with the terrible words _Delenda est Carthago_ (Carthage must be destroyed). But we would fain terminate our articles with the words, _Ædificanda est Carthago_—the Carthage of the New World must be built; she will not be built before she contains in her midst a national temple of Musical Art.

—Jullien's Concerts

Are going on with great success, and it can not well be otherwise. The combination of so large an orchestra, (100 performers) is a rare occurrence, except in Paris and London or on some Festival occasion in Germany. And even there one would look in vain for such solo players as Koenig, Reichert, Lavigne, Wuille and Bottesini. The last, especially is incomparable.

Last week we had the opportunity of hearing two capital overtures, _Fidelio_ by Beethoven and _Euryanthe_ by Weber; two masterpieces of composers who produced only masterpieces.—The overture to _Der Freischütz_ begins with an andante, _pianissimo_ which describes a sort of dream, in which all the gloomy and awful imaginings which may haunt a disturbed brain are depicted by the orchestra. In the overture to _Euryanthe_ the music bursts forth suddenly into a sea-storm which diminishing by degrees leads to serene weather and a calm, admirably expressed by the "sordini" of the violins and violas, (playing in soft and sustained tones,) until the composer enters upon the subject of a fugue masterly developed by which he paints in the most vivid colors the joy of a crew landing in safety on the wished-for shore; and thus closes this magnificent composition.—The performance of Jullien's Orchestra was incomparable in these overtures.

The andante in A minor from the Symphony in A of Beethoven was also performed Saturday last. Although some of the minor details were not so sharp as should have been, this admirable elegy on the whole was most satisfactorily given.

As music of an opposite character, the quadrilles composed by Jullien are quite worth hearing. They are attractive and winning; they are of a character which separates them from those common-place quadrilles that swarm the music stores; they are also admirably instrumented. Every one applauded the national quadrille, "the English," and the _American quadrille_ in which Jullien has found room for the episode of the American melodies. The "Olga" waltz alone is worth the money of the whole performance, and to this the excellent cornet player Koenig gives a very marked character.

Come forward, then, gentle ladies and blooming maids; come to enjoy and grace these charming concerts. Never again may you have so fair an opportunity of listening to so varied and such well performed music from so accomplished an orchestra.

—Ole Bull's Concert.

The concert given by Ole Bull on Thursday of last week in behalf of the New Orleans sufferers was one of the most brilliant affairs of the season. Hundreds were unable to gain admission. The performances were enthusiastically received. The whole receipts were $1126, expenses $225, balance $901. We are glad to see that Ole Bull has yielded to the general request for a second concert, which will be given on Thursday next, at Niblo's Saloon. He will again be assisted by Strakosch and Adelina Patti.

—Gottschalk—Music and Marriage.

This accomplished American pianist has been having a very successful and pleasant time at the watering places. We are glad to learn of his deserved success. By the way, Gottschalk is to be arranged soon as a duet with a New York belle, rich and handsome. We hear this direct from head quarters. The marriage is to come off as soon as his south-western tour shall have been completed.

—EASTPORT ME.—

The _Flower Queen_ was recently performed in this place by a company of young ladies, under the direction of Mr W. B. Billings. We have a letter descriptive of the performance (for which the writer will please accept our thanks) in which the young ladies are pronounced beautiful and lovely, their singing admirable and the whole affair highly satisfactory.

—LONDON.—

August [illegible] 1853.

[The _Athenæum_ says regarding a late performance of Spohr's _Jessonda_ which is now produced at Covent Garden,—in which, by the way, two old acquaintances [illegible] and Formes appeared.]

The performance on the whole was excellent. The orchestra was subdued into that temperance, delicacy and sensitiveness which as well as ripe mellowness of tone, are demanded to do justice to Dr Spohr's instrumentation. The chorus was less effective; but that is the fault of the writer who like other of the modern Germans, most perseveringly [illegible] of compiling [illegible], which means [illegible], vocal composition. The singers were sure, though they could not make themselves interesting,—the best singing of the evening being [illegible]. His ordinary credit, however is due to Signor [illegible] for the perfect mastery acquired by him over music so entirely beyond his vocal range. The impression made on the general audience appeared to be one of oppression, rather than excitement;—the opera, however was repeated on Tuesday and went off with greater spirit than on its first representation.

Our remarks on the desire of Londoners for an English Opera—not, by the way, an opera in broken English,—receive a new illustration in Mr Allcroft's experiment at the Lyceum, just announced, for which three performances by Mr and Mrs _Sims Reeves_ are advertised. The operas to be given, however, are _Fra Diavolo_ and _La Sonnambula_.—Meanwhile, Mr Balfe's latest work _The Devil's in It_ is running its second season at the _Surrey Theater_ during the operatic performances directed there by Miss Romer.—Lastly, a special season "for the performance of grand operas, for twelve nights only" is announced as about to commence at Drury Lane on Monday week,—with the new Madame Caradori, advertised as "the celebrated prima donna from La Scala" as leading lady.

A Good Anecdote

Not many weeks since, writes a subscriber to _The Musical World & Times_, in a lecture in his class, a—"distinguished professor of music" descanted somewhat as follows: "Many persons argue that one can teach singing and yet not be able to sing himself! For my part, I do not see how any one can teach that which he cannot do himself. That a man can teach singing and and not be able to sing himself, is a perfect _hypothesis_."

A New Musical Instrument.

In another part of this paper may be found an advertisement of a new musical instrument, called the _Æolicon_—an invention of Mr E. Nutting of Randolph Center Vt. Mr Nutting's advertisement is worthy the consideration of capitalists and manufacturers who wish for an opportunity to employ capital and labor in a business which will be certain to yield a handsome profit. We have examined the _Æolicon_, and think its merits justify the recommendation which it has received.

New Oratorio.—Messrs. Mason, Bros. & Co. have in press a magnificent new Oratorio, entitled

[illegible]

composed by the celebrated

Prof. [illegible]

The great difficulty in the way of the proper performance of Oratorios heretofore, has been that of procuring singers adequate to the principal roles.

Messrs. M. B. & Co. are [illegible] happy to announce, that in the work they have [illegible] the style of originality so peculiar to the composer the principal solo part (that of the [illegible]) is of such easy accomplishment as to be quite within the capacity of [illegible] of singers [illegible] any community.

So sure are Messrs. M. B. & Co. that the work is to have an unprecedented popularity on this account, they have put to press [illegible] the usual number for a first edition.

Orders directed as below will be early attended to.

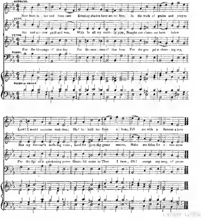
Mason, Bros. & Co., No. [illegible] street.

COMPOSITIONS OF OUR CONTRIBUTORS.

No. 14.

A Hymn.

Composed by EDW WEBER.


SOPRANO.
ALTO.
TENOR.
BASSO.
PIANO or ORGAN.
Now from la - bor and from care Evening shades have set me free; In the work of praise and prayer
Sin and sor - row guilt and woe, With - er all my earth - ly joys, Naught can charm me here below
For the blessings of this day For the mer - cies of this hour For the gos - pel's cheer - ing ray,
Lord! I would converse with thee; Oh! be - hold me from a - bove, Fill me with a Saviour's love
But my Saviour's melt - ing voice, Lord for - give, thy grace restore, Make me thine for e - ver - more
For the Spi - rit's quickening power; Grate - ful notes to Thee I raise, Oh! accept my song of praise

The Musical World & Times' Waltzes,

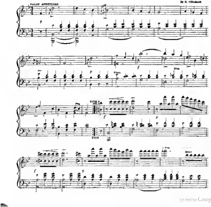
COMPOSED FOR THE PIANO, AND RESPECTFULLY DEDICATED

TO

RICHARD STORRS WILLIS, Esq September the 10th.

No. 2.

By H. DIELMAN.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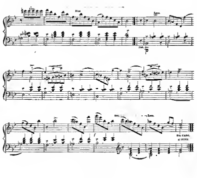
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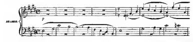
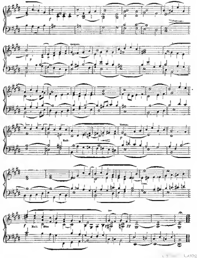
COMPOSED FOR THE MUSICAL WORLD & TIMES.

By SAMUEL JACKSON. On a subject from VON WEBER.

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Google

Fanny Fern's Department.

Written for the N. Y. Musical World & Times.

FASHION IN FUNERALS.

It has become unfashionable in New York for ladies to attend funerals to the grave. Even the mother may not accompany the little lifeless form of her beloved child beyond the threshold without offending the dread laws of Fashion.

Are there such mothers? Lives there one who at Fashion's bidding stands back, nor presses her lips to the little marble form that once lay warm and quivering beneath her heart-strings?—who with undimmed eye recalls the trusting clasp of that tiny hand, the loving glance of that soiled eye, the music of that merry laugh—its low pained moan, or its last fluttering heart-quiver?—who would not (rather than strange hands should touch the babe,) *herself* robe its dainty limbs for burial?—who shrinks not, starts not, when the careless footsteps tread would remove the little darling from its cradle-bed where loving eyes so oft have watched its rosy slumbers, to its last cold dreamless pillow?—who lingers not, when *all have gone*, and vainly strives, with straining eye to pierce *below* that little fresh laid mound? —who when a merry group go dancing by stops not, with sudden thrill, to touch some sunny head or gaze into some soft blue eye, that has oped afresh the fount of tears, and sent to the troubled lips the murmuring heart plaint, "Would God I had died for thee, my child—my child!"—who, when the wintry blast comes eddying by, shudders not, because she cannot fold to her own warm breast the little lonely sleeper in the cold church yard?

And oh! is there one who, with such "treasure laid in Heaven," clings not the less to earth, strives not the more to keep her spirit undefiled, fears not the less the dim, dark valley, cheered by a cherub voice inaudible save to the dying *mother's* ear?

Oh, stony eyed, stony hearted, relentless Fashion! turn for us day into night, if thou wilt; deform our women, half clothe with flimsy fabric our victim children, wring the last penny from the sighing, overtasked, toiling husband, *banish to the back woods thy country cousin* COMPANY, reign supreme in the banquet hall, rival undisputed at the dance; but when that grim guest whom none invite—whom none dare deny, strides with defiant front across our threshold, stand back thou heartless harlequin and leave us alone with our dead, so shall we list the lesson those voiceless lips should teach us—

"All is vanity."

FANNY FERN.

Wanted—a Name.

The mail brings us the following missive:—

Washington City, August 27, 1853.

Messrs. Dyer & Willis:

I enclose you $2.00 to renew my subscription to the Musical World.

With great respect,

Your ob't serv't.

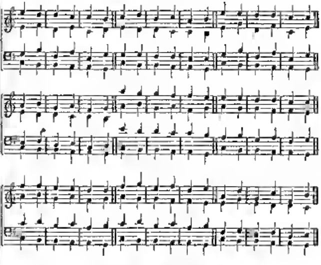
Of course; all right. But our friend has slightly the advantage of us. On is it come out whom we ought to know. Let us see: who is there in Washington that has "great respect" for us and is our "ob't serv't." We think—yes—it must be—it is the President. Franklin Pierce's subscription to *The Musical World & Times* then is accredited—unless we are otherwise advised.

Musical Studies.

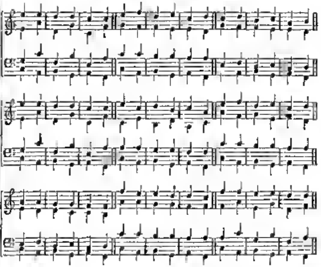
BY RICHARD STORRS WILLIS.

NUMBER XXVII.

SEQUENCES. (Key to Exercise 29.)



KEY TO EXERCISE 30.



ELEVENTH SET.

I, V | VII, IV | VI, III
II, III | VI, II | V, VII
I, I | VII, VII | VI, VI
VI, V | V, IV | IV, III

VI III | V, II | IV, I
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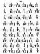
IV III | III, II | II, I
IV, I | III, VII | II, VI

TWELFTH SET.



* * *

A Country Singing Master's first Visit to New York.

MR. PILKINS PUTS UP AT THE ASTOR, AND IS WHOLLY DISGUSTED THEREWITH.

A few days since, as we were assorting and arranging the many communications for persons to subscribe for the *New York Musical World and Times* (a tedious job by the way, as they are so numerous,) a man entered our Sanctum, helped himself to a seat, leaned back in his chair, rested his feet on our table, looked us square in the eye, and asked our name. We gave it without a moment's hesitation.

"That'll do," said our visitor; "my name's Pilkins — Will'am Pilkins, Esq., or Professor of Music and Teacher of the Violin and Accordeon. That's the way I put it on my board (card he meant,) but for short I call it in conversation, 'Bill Pilkins, Singing Master.'"

We shook hands (without rising) with Mr. Pilkins, and "hoped he enjoyed his visit to New York."

"Well, there now, neighbor," said he, "you touch me in a tender spot. I don't enjoy it. New York is a mean, dirty, rascally place. I've been here only three weeks, and it's cost me already over two hundred and fifty dollars — yes, sir, *two hun-dred and fif-ty dollars*," repeated he, emphasizing each syllable, "and I can't take any show at all for the money. And that's what I've come to tell you about. I want you to hear my story and then pitch into them rascals; give it to 'em as you did to Woodbury; they deserve it as much as he did."

"Is your story a long one?" we asked.

"I should kind o' think it was," said Mr. Pilkins.

"Any objections to having it published in *The Musical World and Times?*" we inquired.

"That's the 'best idee afoot,'" responded Mr. Pilkins with great animation; "put it right in, in the biggest kind of type; that'll do the business for 'em, and it won't be a bad shot for me, either, will it?" asked he.

We told him we thought it wouldn't, if his story were rich and racy — that is, if he had been a very great fool and had been done very brown.

"Well," said he, "I think I can beat anything you ever heard of in your life."

"Go ahead," said we; "you won't disturb us; we can write and listen at the same time."

Thereupon Mr. Pilkins began his story (the best part of which can be told in three words, namely, *it is true*,) which we took down, phonographically, word for word, and which we now give as it was told to us, minus the gesticulation, pronunciation and intonation, which, it is to be regretted, cannot be depicted in print.

But we have not described Mr. Pilkins's personal appearance. Mr. Pilkins was about six feet high and fairly proportioned; dark complexion; full bearing black eye, much like Tom Corwin's; black glossy hair, not short; a foot as big as Grant Thorburn's, and a hand to match. He had on a brown felt hat, a brown linen coat, light corduroy pantaloons, a number seven patent leather gaiters, which he said he gave five dollars for the day before; a blue striped shirt with turn-over collar, and a red silk neckcloth — so red that one felt like calling for a fire engine to play upon and extinguish it. Mr. Pilkins's phrenological developments were good; his Ideality and organ of Hope large, his Benevolence very full, his Combativeness, Firmness, and neighboring organs were well developed, but he was quite out in Caution and Secretiveness. His was a kind, genial, and confiding nature; and, being fresh from the country, he could easily be imposed upon and fleeced by the "Artful Dodgers" of New York.

I'll begin, said Mr. Pilkins, at the beginning, and give you a touch of my early life, so you can the better appreciate my present situation. I was born up Salt River, in Kentucky; how far up is no matter. While I was quite young — just old enough to straddle a bull-frog — my father moved out among the Blackhawk Indians, and there I was raised. I grew up like a wild grapevine — poking about where I pleased and catching hold of anything I chose. My principal occupation was trying to avoid work, and my chief amusement was flogging the young Indians. I excelled in both. I had a great ear for music, and could whistle various tunes at an early age. When I was about sixteen, I heard there was to be a singing school at a place some thirty miles from father's house, so I put a halter on old Line Back (that's the name of our old mare) and absquatted. The school was held in the meeting house, and there were lots of us there. Things went off very well for a while, but by'mby the Teacher got saucy, so we just took him down to the river and soused him in. He caught cold and quit singing, and the school broke up, — which is a warning to Singing Masters not to be saucy.

Well, not to make too long a story of it, I grew up. I taught singing and various other polite branches of a liberal education. I wasn't saucy, so, I didn't get soused in the river; I didn't catch cold; my schools didn't break up, and the consequence has been that I have done a good business, made money, and got along first rate.

But, you see, I wasn't satisfied with vegetating continually out West. I wanted to get more light, and as light comes *from* the East, I determined to come *to* the East and get the light fresh and new, right at the source of its origin. New York is the place, says I, and to New York I'll go. Well, I started. I was very green, and I knew it, and what was worse, everybody else knew it. The passengers on the steamboat and railroad took advantage of my greenness and made me baggage-master all the way. I'm blessed if I didn't have from eighteen to twenty five trunks and boxes to take care of all the way 'round, although I owned nothing but a carpet-bag.

When I arrived in New York, the question was, Where shall I put up? I'd heard of the Astor House as being the crack hotel where all distinguished strangers stopped, and as I knew everybody would ask me where I stopped when I got home, I thought I'd put up at the Astor. Besides, I intended to increase my prices for teaching when I got home, and it struck me that the fact of my having stayed at the Astor along with Governors and Generals and such like, would make my scholars more willing to come up to the scratch and fork over a higher tariff. So I went to the Astor. You know it's a tremendous big place and looks like one of the old castles we read of, and as I walked up the steps and saw such a crowd all around, I began to feel skeery. But thinks I, if I don't act green it will be all right, and the way not to act green is to act as though I were at home — *perfectly* at home. And I determined to do it.

So I walked into the office and marched straight up to a fellow who was standing behind the counter with a pen stuck over his ear, and says I, kind o' pleasant-like and agreeable,

"Good morning, sir; how do you do this morning?"

"Very well, I thank you," says he — just the least grain stiff, as I thought.

"Who keeps this tavern?" said I.

The young man looked at me a minute, and then he says, "Coleman & Stetson, sir."

"Oh!" says I, wishing to appear knowing, "Coleman & Stetson keep it, do they! Well, I didn't know that. Where's Coleman?"

"Out of town," says the young man.

"Oh, Coleman's out of town, is he?" said I; "where's Stetson?"

"Not down yet," replied the young man.

"Oh, Stetson's not down yet, hey!" says I; "well, where's Mrs. Coleman?"

"No, Mrs. Coleman's not down yet," says the clerk, just a little touched.

"She aint down yet, hey; well, where's Mrs. Stetson?" says I.

"Mrs. Stetson is not down yet, either," says the clerk, quite sharp like; "why do you ask so particularly for them?"

"Why, I thought I'd stop a bit with 'em," said I, "and I wished some of 'em just to take my carpet-bag and put it away safe, as it has some valuable things in it."

The clerk looked at me for sometime in rather a queer way, and then says he, "Hand me your carpet-bag; I'll take good care of it."

"All right," says I, so I passed him the vessel, — "now I want some breakfast."

"Please register your name," says he.

"Do what?" says I.

"Register your name — write your name there, in that book."

"Certainly," says I, and I did. "Now then, what about breakfast, for I'm as hungry as a grizzly bear."

"Go around in there," says he, pointing to a door, "and you'll get it."

I went 'round in there and found a dreadful big room, two tables to match, and lots of waiters; but as for the breakfast, that was nowhere. All I could see on the table was a little brown bread, some milk, and some butter and molasner. Well thinks I, this is a pretty slim chance for a breakfast at the Astor House; but, then, there's a heap in a name any way. May be they'll make it up at dinner. Consoling myself with that last idea (which under the circumstances, I think was a happy one,) I poured some molasses on my plate, spread some butter on a piece of white bread, and sat away.

At last a waiter came up and asked me what I'd have. I looked all around to see if there was anything worth asking for, but not a thing could I see. I supposed, of course, they must have coffee, and so I told him I'd take a cup of coffee. I'd have asked for meat, but it occurred to me that perhaps it wasn't fashionable to have meat for breakfast, and that such a request would expose my greenness; so I let it slide, determining to make it up when I came to dinner. The coffee came, and as I sat there, eating away by myself, I thought of what I'd heard, namely, that Yankees could live on faith and catechisms, and that this came nearer to it than anything I ever saw before.

By and by the waiter came back, and says he, "What will you have now, sir?" As I knew of nothing else to ask for, says I, "I'll take another cup of coffee." He brought the coffee, and as I was determined to do my best, I quit the white bread and took to the brown for a while; then I changed back to the white, and so kept on till I made way with whatever there was in my reach, and then went out to pay for my breakfast, determined to leave the house, as I would not be imposed upon in such a shameful manner.

Says I to the clerk, "Look here; I want to know what I've got to pay for that breakfast I got in there?"

"Six shillings, sir," said he, with an insinuating smile.

I was mad. Says I, "See here, stranger, I never dispute a man's bill, but I must ask how you can have the face to charge a man six 'bits' for such a breakfast as *that?*"

"What do you mean, sir?" said he.

"Why, I mean just what I say. Six bits for a cup of coffee and some brown bread and butter! why I could have got as good a breakfast, at an eating-house, for a dime."

"Didn't you have anything else?" says he.

"Why, I eat everything there was there, and I suppose I couldn't have done more."

"Did you call for your breakfast, sir?" says he.

"Didn't I tell you," said I, "that I wanted my breakfast, and didn't you tell me to go in there and I'd get it?"

"Well, but didn't you tell the waiter what you wanted?" said the darned fool.

"What good would it have done if I had?" says I, getting wrathy. "I eat all there was on the table, and my mother always taught me never to ask for anything I didn't see on the table, for it wasn't polite, as the folks might not have it, and it would make 'em feel bad to be asked for what they didn't have."

"But didn't you have a bill of fare?" said he.

"A what?" said I.

"A bill of fare," says he.

"What's that?" says I, beginning to feel rather streaked, for fear I'd been sold after all, and had shown greenness enough to rejuvenate the whole city.

"Just look here, says he; this is what I mean. This paper contains a list of all the dishes we have for breakfast; we don't put them on the table, as they would then get cold. Each person asks for what he wants, and it is brought to him, hot from the kitchen. Do you understand?"

"Understand," says I; "I guess so. Do you mean to say you had all those nice things within hail while I breakfasted off that cussed old brown bread and molasses? Wake snakes! I'm sold out clean. But, neighbor, see here, don't say a word. I'll stay with you a little longer—at any rate till Coleman gets home. Blame me if I wasn't stuffed so full of that bran bread and butter, I'd go back now and taste of every dish you've got; but I'll make it up at dinner, or else there ain't any handsome girls in Old [illegible], and [illegible] minutes."

(Next week we shall give Mr. Pilkins's account of his stroll in Broadway, and a "little sketch of business" upon which he ventured in a mock auction store.—[illegible])

Jullien's Orchestra.

Conductor .... M. JULLIEN.
Leader .... [illegible]

FIRST VIOLIN.

HILL, [Solo.]	G. HERWIG
MOLLENHAUER, [Solo.]	OTTO [illegible]
[illegible] MOLLENHAUER, do.	A. [illegible]
G. [illegible]	TH. THOMAS,
H. [illegible],	[illegible]
[illegible],	[illegible]
[illegible] HANSEN,	[illegible]
W. [illegible],	[illegible]

SECOND VIOLIN.

[illegible]	M. [illegible],
[illegible]	[illegible],
[illegible],	A. [illegible]
[illegible]	[illegible],
[illegible],	[illegible]
[illegible]	[illegible]
[illegible],	

VIOLA.

[illegible] (Solo.)	[illegible]
[illegible]	[illegible]
[illegible],	[illegible],
[illegible]	THOS. GOODWIN
[illegible],	

VIOLONCELLO.

LUTGEN [Solo.]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible],
[illegible],	[illegible]
[illegible]	[illegible]

BASSI.

BOTTESINI, [Solo.]	[illegible],
[illegible] do.	[illegible]
WHITE,	[illegible]
[illegible]	[illegible]
[illegible],	[illegible]
[illegible],	[illegible]

Flauto I.	[illegible] [Solo.]
Flauto II.	[illegible],
Piccolo	[illegible]
Flageolet	COLLINET [Solo.]
Oboe I.	LAVIGNE [Solo.]
Oboe II.	[illegible]
Clarionet I.	WUILLE [Solo.]
Clarionet II.	[illegible]
Bassoon I.	[illegible]
Bassoon II.	[illegible]
Horn I.	[illegible] [Solo.]
Horn II.	[illegible],
Horn III.	[illegible],
Horn IV.	[illegible]
Cornet I.	KOENIG [Solo.]
Cornet II.	[illegible]
Cornet III.	[illegible]
Trumpet I.	[illegible] [Solo.]
Trumpet II.	[illegible]
Trumpet III.	[illegible]
Trombones.	[illegible], [illegible] [illegible] [illegible]
Ophicleide.	[illegible] HUGHES, (Solo.) [illegible],
Tympani.	[illegible],
Drums.	[illegible]
Triangle.	HOWARD.

In addition to the above, [illegible] and [illegible], 100.

The Impartial Critic.

Translated from the German of [illegible], for the N. Y. Musical World & Times, by
CHARLES GROBE.

Mr. Hornet, the celebrated editor of the Vampyre, hastily ran up three pair of stairs, entered his little editorial sanctum, violently closed the door and threw himself exhausted into the capacious arm-chair placed before his writing-desk. For some moments he gazed around his room with a vacant stare, until at length his glance alighted upon a bundle of newspapers, which seizing as it with the clutch of an eagle, he threw indignantly upon the floor.

"Lie there," cried he in scorn, "you witnesses of the blackest ingratitude—lie there! to be abused and kicked about, like him who called you into existence. Wherefore, oh wherefore was it that I drew their fat victims from out of the filth of a thousand vices,—that I caressed these ingrates like spoiled children to prevent their crying!—to what end have I, in my fear of displeasing them, sacrificed my best and most honest convictions, and constructed an entirely new vocabulary in order to avoid that terrible word *bad?* —Wherefore all these bitter collisions with self? when I have received nothing but neglect and reproaches, simply because but for a moment a little shadow was floating like an atom upon the bright ether of absolute adoration! Why, why have I become a robber—a satellite, a most obsequious servant and been guilty of high treason to the Art which it was my province to guard and defend! No! the delusion falls from my eyes like scales."

He threw open the window and stared out wildly upon the crowded roofs of the houses, and inhaling the fresh air that bathed his temples, seemed to acquire strength for a newly formed resolution.

"Aye! Henceforth no more apotheoses—and no fears, [illegible] that wavering and unsteady spirit of [illegible]; but henceforth every word—every note—every motion shall be characterized by simple, naked *truth!* So shall it be."

"Hornet," cried our hero, apostrophizing himself and folding his arms firmly across his breast. "Hornet! be thou the first hero for truth and, it may be, the first martyr in her cause. Too long have I been addicted to this superabundant, flowery style of writing, and entwining wreaths of nonsense. Yesterday I was still blinded and would have written 'these Dedalites of the Parnassus,' but to-day they are simply 'members of the stage.' If I designed to praise it was not sufficient to say 'he performed on the violin with expression.' No, no, it read 'his *instrument seemed metamorphosed into a lyre in the hands of a wizard.*' Instead of 'he sung that passage with taste, and the following cadence in the spirit of the composition' (how cold and dispassionate,) I should have tortured myself to be original and I should have said, '*his Olympic organ seemed to be spun of genius and true and garmented and entwined with a symphonic cadence.*' 'One gesture and execution harmonized all together' would have been written '*the melody of the subject and the instrumental accompaniment were consecrated by the happiest union.*' Instead of informing my readers that Madame A—— sung with a loud voice, it was said, '*like a Norma of the ancients performing a heathenish battle song, enthralled through our breast her slender voice, and all that was not destroyed was incarnated by the Greek fire of her vocalization.*' But all this is *now* at an end—and with my next article commences a new era in criticism."

Once more poor Hornet cast a piercing glance upward towards heaven, as much as to say, "we understand each other"—sharpened his pen—and commenced—

"*Madame Schnupfenmiller—Mucholatti, from Milan.*"—*Schnupfenmiller!—Micholatti!* Alas! at the very first dash of my pen have I [illegible] this nonsense, in spite of my resolutions. As to Miss

oogle

Schoepfenmüller: her name to fame was never known, and only in Trieste, where she took lessons in singing from an honest German, by the name of Michel, was she ever recognized as a *contralto*. This Michel she married, and hence Micheletti that is all.—Milan!—Pshaw! There, it is true, she met with some ambiguous triumphs, but up to this period she has been engaged in the obscure place of Schweinfurt! Why, what singers attempt to imitate and copy Garcia, Malibran or the Schroder-Devrient?—Nun! I, as an honest critic, shun & unmask such pretensions—so poor and hypocrisy—but what has this to do with her performance? I ignore the historical part and shall simply say "Madame Michel from Schweinfurt sang in *Norma*." This, however reads coldly and smacks of reprisals, and one must not have a heart of stone. Shame! Hornet!—thy last task is to write of the artist and not of her name! Thus, then it reads. "*Madame Schoepfenmüller Micheletti from Milan sang in Norma*," and thus far have I happily arrived and now for the continuation. "Her appearance was like the radiance of a planet which obeying its own laws, moves in its regular orbit." But hold! what am I about—I fell back involuntarily into my former paroxysms, when in fact her appearance was abominable, and her manners coquettish as a peacock! How shall I get out of this scrape? How?—why by telling the truth. Thus, without fear or favor: 'her appearance was miserably stiff whilst she strutted like a peacock.'—Although this is literally true, yet it seemed as if the paper fairly groaned under these unaccustomed words,—and suppose she should be taken with fits, and be unable to sing for eight weeks—or if her husband were inclined to involve me in a process at law—or worse still suppose he should appear suddenly in my room one of these cool mornings with a pair of pistols! Oh, truth! truth!—what a vast difference is there between a truth that is felt and one that is printed!

Poor Hornet here in mental agony rolled his eyes and commenced chewing his pen with perfect desperation.

"Why have we ambiguous words at our disposal!—how would it answer if I said, 'her appearance was imposing?' That's excellent—round I sail my bark. Imposing in the present participle of *impose* which amongst other things implies to lay a tax upon—therefore her appearance lays a tax upon us, whilst she, good easy soul, not suspecting my design will be filled with delight. Thus have I properly treated her name and her appearance, and now for her voice. Oh, heavens! how shall I escape this new danger which awaits me? The truth is her voice is past and gone, that is to say that, in consequence of too early exertion and bad treatment it has lost its compass.—But I must say nothing that conflicts with my critique of yesterday whereof I said 'A [illegible] bell and Philomel disputed for the palm.' I must avoid this by some skilful manœuvre—perhaps I should say 'her voice has with its fullness lost its roughness, or is like gold purified from the original native ore, or—' (Hornet in despair with a heartfelt sigh wiped the perspiration from his throbbing brow—or—ha!—oh, what shall I say? Her voice is gone to the d——

"But the consequences! How shall I appear before my readers of yesterday? Holy truth! why is the ascent to thy temple so steep and dangerous?"

He cast his eyes vacantly around his room and espied a spider crawling itself from its self-woven web.—"I have it,—I have it" he exclaimed triumphantly, and wrote, 'upon the timbre of her voice the public has already decided!' That was a diplomatic masterpiece, and now quick to her Recitative; upon that I will bestow praise as a recompense for former severity and thus restore the balance. I'll say "we discovered in her first recitative the pure, unmixed mother language of the ancient Kelts and from it we learn that they are descendants from the Cammanches, which point has not heretofore been decided. History therefore, is deeply indebted to the recitative of Madame Schoepfenmüller Micheletti, for clearing up this matter and if I were a monarch ——" That abrupt termination is capital! from which one may imagine a great deal or nothing at all, as best suits them. I might indeed here add with truth that she sang in a style so horrible that it was perfectly suited to the barbarous age I have mentioned;—but away temptation.—Hornet, thou art truly a noble fellow! Now to her aria, which I may handle with rather more severity. It is true, the passages were very rugged, but to tell this too plainly might get me into discredit with my banker, of whom she is the *protégé*. Oh! my ready wit shall help me also here without coming into too close proximity with the truth. I'll say "she sang her aria like a youthful Pythoness in the moment of inspiration," or "her notes and figures melted together in that fire which carried away everything before it" or "the intellectual principle which was fermenting in the crater of her intelligence despised the pedantry of mechanism." Bravo!—that's the truth! truth for the enlightened reader — for the [illegible] Hornet does not write.

Now to the long, famous shake, which was certainly below all criticism, and a genuine *he-goat-shake*. Although a *he-goat* shake is a sanctioned *terminus technicus* in German, yet to use it would be to throw the glove down at her feet for ever—it would be a *crimen læsæ majestatis* which would never be forgiven. I would be a lost man—and should be denied the *entree*—this requires caution. How would it answer to say "He-goat and Philomel vied their powers in the shake,"—or if I should change the *he-goat* into a *she-goat*, which sounds a little more refined!—No, no the goat must be entirely omitted. Oh truth and humanity, how difficult it is to reconcile you together. Perhaps a sheep, or lamb's shake might answer but—no, no—that would naturally remind one of the father of the family the ancient *he-goat*. The times accursed be he who invented this word, or introduced it amongst musical technicalities." Hornet's heart beat violently and seemed to be forcing itself up his throat. He sprang from his seat, swallowed a whole pitcher of water and again sat down, holding his aching head in his hands.

"Time is rapidly flying—the printer is waiting and here I am tormenting myself about this unhappy term;—the clock points to three-quarters after seven, by eight I must have written enough for a column." His glance fell by accident upon the [illegible] lexicon which was lying upon the table; he eagerly grasped it, exclaiming, "How could I forget thee? Thou shalt aid me in my necessity!" He rapidly opened several volumes—his eye wandered over innumerable articles without finding a substitute for the unfortunate *he-goat-shake*.—"Oh! eternal shame upon German literature! Of what use art thou to me if you deny me assistance in moments of perplexity?" He raised the volume in a threatening attitude towards [illegible], then threw it with such violence upon the floor of his little room that it shook to its foundation. "Now I am sorely tempted to import a word from beyond the Alps—the *he-goat-shake* must be concealed with a veil, even though the world comes to an end. Let me see!—*Caprone* implies a *he-goat*; but *agnello* signifies a lambkin, and *agnello d'un anno* a yearling goat;—the last shall help me in my difficulty and I will say," the shake which she executed was worthy of an *agnello d'un anno*, and one may easily read *capro* instead of *agnello*, and thereby a most admirable understanding may be brought, and thus my credit saved."

Hornet dipped his pen in the ink—commenced writing, but suddenly stopped—"But how if she should have it translated? Then should the he-goat first through the [illegible]. But *fy*, *fy*, upon such meaning—[illegible] the truth—her shake was unparalleled in its kind. And was this not the truth! Oh happy discovery, cunning Hornet."

Here as the clock chimed eight, a grateful sigh escaped from poor Hornet's agonized breast;—he cast a glance over the result of his troublesome work and read "Madame Schoepfenmüller-Micheletti from Milan sang in *Norma*. Her appearance was imposing and upon the timbre of her voice the public has already decided. We discovered in her first recitative the pure unmixed mother language of the ancient Kelts and from it we learn that they are descendants from the Cammanches, on which point historians have not yet agreed. History is therefore deeply indebted to the recitative of Madame Schoepfenmüller-Micheletti and if I were a monarch ——. In her aria the intellectual principle which was fermenting in the crater of her intelligence despised the pedantry of mechanism, and the shake which she performed was unparalleled in its kind."—Hornet kissed the inspired article and said: "Now quick to the press thou curiosity of thy century,—impartial, discreet critic."

We left the room, but before departing, he wrote with chalk upon his door: "*La verité, tout la verité, rien que la verité.*"

SPECIAL NOTICES

Wanted.

A LADY OF EXPERIENCE IN TEACHING [illegible] wants a situation as Assistant Music Teacher [illegible] Communications [illegible] addressed [illegible] Montgomery, Ala. will meet with attention. References exchanged. [illegible]

A Fine Old Violoncello.

FIRTH, POND & CO. [illegible] HAVE FOR sale an old and choice instrument [illegible]

Music.

A LADY WHO HAS HAD SEVERAL YEARS EXPERIENCE in teaching Vocal and Instrumental Music [illegible] The best of references [illegible] Address [illegible] Box [illegible], Lowell, Mass. [illegible]

The Rhaleigh Glee Club,

ASSISTED BY SIGNOR [illegible] and AUGUST [illegible] Troy, Utica, Syracuse, Auburn, Rochester, Lockport, [illegible] Cleveland, Detroit, Chicago, Toledo, Sandusky [illegible] December [illegible]

The best Music Book in the World!

THE NEW CARMINA SACRA—[illegible] COLLECTION of Church Music, by

LOWELL MASON

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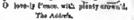

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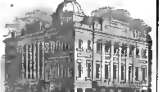

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The topic of most frequent occurrence in our letters is "The Shawm," which is exciting great interest in musical circles throughout the country. We have already received over *three hundred and fifty* letters from teachers of music and choristers, each enclosing sixty cents to pay for an early copy to be sent by mail for examination. These have been from every state in the union except California. From ten to thirty such letters come to us every day. Undoubtedly, circumstances which have produced such an interest in this work are the novelty and attractiveness of the plan of making a *Library of Music* in one volume, and of uniting so many popular authors in its production. We are also receiving many replies from those who have received and examined the work, and the interest which its announcement excited appears to be more than sustained by an examination of the book itself. Here are extracts from a number of letters from well known teachers and choristers which lie on our desk:

G. M. W., of Senecaville, N. Y., writes that "for variety, arrangement and exquisite melody it certainly cannot be surpassed. The Cantata is a beautiful thing. I think it cannot fail to please the chorus generally through the country." He adds, "I have taken pains to show it to other musicians and they all agree with me." He closes with the admirable remark, "We shall introduce it into our choirs immediately."

C. H. P., of Albion, N. Y., says, "I deem the Shawm decidedly in advance of any book ever issued in this country, and worthy of their reputation. I shall order a lot for my choir and shall use it in my vocal classes."

E. K. P., of Lebanon, N. H., says, "It will meet with a hearty reception in all the church or singing schools and choirs throughout the country. All that is necessary, in my opinion, is to present it to the public. It will go and stand on its own merits."

A. B., of North Danville, Vt., says, "The rudiments are plain and easy and the lessons for practice first-rate," and then goes on to commend the work generally.

D. W. D., of Rochester, says it is an admirable work, and that "the Cantata alone is well worth the price of the book."

A. C. T., of Jamestown, says, "It is the best collection in every respect for country choirs that we are acquainted with. We shall introduce them here as soon as possible."

S. M. G., of West Medina, says, "It is indeed a library of church music," also that it is what he has long wished for, &c.

M. W. T., of the Conservatory, says, "I consider the Shawm the best library of church music I have yet met with, and it cannot fail to give entire satisfaction," &c.

W. P. C., of Canaga, says, "That Cantata is a splendid affair," and after writing, in very high terms of the work generally, says, "Suffice it to say, I am so well pleased with it that I intend to introduce it into my choir here, and my schools for the season."

C. F., of Frankfort, Ky. (who has been teaching music 30 years) says, "It is worthy to be placed in the first rank of all the musical works that have come under my notice."

A. M. D., of Mellen, Ill., says it is "*the book* eminently adapted to the wants of all who are interested in the improvement of church music," also that he shall adopt it in his classes, &c.

B. T., of Rochester, N. Y., says it "is one of the very small number of singing books that fulfil expectations raised by previous announcements," and when much more concludes with "It may be safely assumed that the manifest destiny of the work is great popularity."

G. B., of Avon, New York, says, "I cheerfully say in my opinion that the Shawm is the most valuable collection of sacred music ever published in this country."

J. C., of Whitehall, N. Y., says, "It certainly contains the greatest variety of useful and available music of any works *you* published," also that "the singing teacher and chorister will find it the most useful book he has ever met with. I shall use it this winter."

We should like to make more and longer extracts, but space in *The Musical World & Times* is expensive, and therefore brevity is the substance of economy as well as "the soul of wit."

We have published this week a new series of Instrumental self Instructors by I. B. Woodbury. The series embraces three books: one for the Violin, one for the Flute and one for the Pianoforte. They contain much popular matter and are gotten up in a very attractive manner, the covers being printed in colors in a new style. Price 25 cents each. Postage 5 cents if prepaid. These books are the most attractive and best things, as well as the cheapest, of the sort yet issued. Music Dealers and Booksellers will find them very saleable.

Another new work by Mr. Woodbury is "Cottage Glees." It contains many new and beautiful pieces, including several by Mr. Root. A choice selection of the standard old glees is retained. One department of this work is called the "Harp of Temperance," and contains quite a number of suitable pieces.

MR. ZUNDEL'S MELODEON INSTRUCTOR is nearly ready now. The stereotyper is finishing the last plates and the engraver putting the last touches on the engravings for the covers. We intend to win some fame by the style in which we bring out this book. It will have,—but no matter; a few days will show, and then if it is not pronounced the most beautiful music book yet gotten up in this country, casting far into the shade the efforts of our Boston publishing friends,—we shall be disappointed and *try again!*

We have much regretted the delay in getting out this work, but those who are waiting for it will be at leisure as it will be enough better to compensate for the delay. It will be nearly as large as Bertini's Pianoforte Instructor, and will contain a great amount and variety of matter, all of which is expressly adapted to the Melodeon, Organ, Seraphine and similar instruments. Many of the Melodeon Instructors heretofore published have been in fact mere compilations from piano works. This is to be really and truly a *Melodeon Instructor*. More about this work soon.

The season of the year for musical activity is approaching, when Singing Classes, Glee Clubs, &c. will be formed, when the long evenings give opportunity for every description of musical practice and recreation. Music books of various descriptions will therefore be wanted.

Please to remember that we endeavor to be able at all times to supply every music book published in the country at the very lowest prices. We are always happy to have calls from teachers of music and others interested, whether as they come as purchasers or otherwise.

We have a number of new musical works in preparation and in press, which will be duly announced.

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P. S. We have frequent letters enquiring where and when Musical Conventions are to be held this year. Perhaps it will be well to answer them publicly, and we therefore give a list of Conventions so far as we know of their being yet definitely determined upon.

AT LEWISTON, Me.

A convention commenced Aug. 16th, and was to continue four days, under the direction of WILLIAM B. BRADBURY and J. F. BAKER.

AT BRANDON, VT.

A convention was to commence Aug. 30th, and continue four days, under the direction of LOWELL MASON and GEO. F. ROOT.

AT JAMESTOWN, N. Y.

A convention commences Sept. 6th, and continues three days, under the direction of WM. B. BRADBURY and GEO. F. ROOT.

AT ROCHESTER, N. Y.

A convention commences Sept. 13th and continues four days, under the direction of LOWELL MASON, WM. B. BRADBURY and GEO. F. ROOT.

AT ERIE, PA.

A convention commences Sept. 19th, and continues three days, under the direction of WM. B. BRADBURY.

AT RAVENNA, O.

A Convention commences Sept. 26th, and continues three days, under the direction of WILLIAM B. BRADBURY.

AT CARROLTON, ILL.

A convention commences Oct. 11th, under the direction of WILLIAM B. BRADBURY.

AT CANTON, ILL.

A convention commences Oct. 19th, under the direction of WILLIAM B. BRADBURY.

AT BUFFALO, N. Y.

A convention is proposed, but particulars are not yet determined.

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RICHARD STORRS WILLIS, Editor.

NEW YORK, SATURDAY, SEPTEMBER 17, 1853.

VOLUME V[illegible], No. [illegible] Whole No. [illegible]

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With [illegible] Remedies [illegible] 1 [illegible]

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[illegible] many illustrations, [illegible]

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With [illegible] by F. C. Woodworth, 12mo. [illegible]

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The [illegible] 1 00

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[illegible] Diggings of California, by A. Delano [illegible]

☞ Copies of any of the preceding we forward by mail, postage free, on receipt of price. [illegible] For further particulars, address the publishers.

THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor.

NEW YORK, SATURDAY, SEPTEMBER 17, 1853.

VOLUME VII. Number 2.

Answers to Correspondents.

J. D. P., Lafayette, Ind.—What sizes of piano does Chickering and J. Gilbert sell at $300 retail? The cheapest instrument made by either costs $200 to [illegible].

W. J. A., New Orleans.—We could get music composed to your song, probably, from $5 to $10.—Colored songs are successful only with the public when coupled with [illegible].

J. B. K., Plymouth, N. H.—Mr. W.'s subscription is now paid till May 1854. We don't recall the name of the piece referred to. Many thanks for your services.

◆

Jullien's Strong Points.

The marked characteristics of Jullien's orchestra, those which distinguish it from every other in the world, continue to produce a proportionate impression upon the public. These characteristics are the solo performers of this splendid instrumental combination, and the vocal element, of which Jullien avails himself in instrumental music. It is well known that Jullien has in his orchestra a group of the best solo players upon different instruments in the world. Consequently, in arranging his music he can give in one piece, if he choose, each soloist an opportunity for display, subordinating the whole orchestra to him for the time being. The refreshing effect and variety of this in a long instrumental piece, is of course very great. It also arrests the attention, and strikes the audience powerfully.

The orchestra also sing with their instruments occasionally—that is, such as have their mouths at command, including all those who do not play upon wind instruments. The effect of this is remarkably fine, and new. The voices sound like a chorus in the distance, while the richness of the tone-mass is very much increased thereby. This singing with the instruments reminds one of a novel effect (if not quite of musical a character) which *Musard* of Paris introduced into his instrumental score. At one point was written *chaises* (chairs), indicating that the performers should there seize their chairs, and bring them down with a terrible thump upon the floor.

Altogether Jullien is great, in the novelty of his legitimate musical effects and in his leading. In fact, the other night as we sat in the window of the parapet midway between the exquisite scene of a moonlit bay and the audience within the enclosure, Castle Garden, with its gorgeous adornments, seemed like Solomon's temple, while young King Solomon himself appeared to stand in the midst of his Levites conducting the music. But Solomon never got up half the clever music that Jullien does.

◆

Study of Music—a rare chance.

We would call especial attention to the advertisement of our friend and editorial ally Mr. Girac, on another page. This gentleman is perhaps the most accomplished musical scholar in America. A pupil of Cherubini and Reicha, and a graduate of the *Conservatoire de Musique* of Paris, he is admirably qualified to impart instruction in any department of music, Harmony, Counterpoint or Instrumentation. Mr. Girac, who has held the position of Professor in one of the Western colleges, is a man of great experience, and we cordially recommend him to our friends. Read his advertisement.

◆

Two Saleable Books.

At the Annual Trade Sale which closed at Bangs Brothers' this week *The Shawm* (Mason Brothers' new singing book) and *Fern Leaves* led the sales. We are informed that the whole amount sold during the fifteen days that the Trade Sale continued, reached nearly the enormous sum of *five hundred thousand dollars!*

◆

The Danger of Musical Titles,

OR "ONE KISS BEFORE PARTING."

A lady of fashion (the well-known Marchioness of Flushery) had been lingering for nearly an hour in a fashionable music shop. She had purchased a copy of nearly every piece of music that had a sentimental title. She had sent into her carriage a whole Canterbury full of love going through every mood of the feeling, past, present, and future, and was following their example, when she paused upon the step, as if meditating whether she should take it, or some other step that was so deeply turning itself over in her mind. The shopman, who had been somewhat moved by the tender tone of voice in which she had asked him "Wilt thou love me then as now?" watched her with an anxiety that betrayed itself too plainly in the adjustment of his shirt collar and the arrangement of his hair. Suddenly the marchioness [illegible], her auburn ringlets fluttering in the wind, stood once more before the admiring shopman.

"I had nearly forgotten," she said, in a voice that seemed to tell her blushing words—"Dear me! I cannot tell where my head is to-day. I have come back to ask you if by chance ——" here she paused, as if to take new courage, while the trembling shopman placed his two thumbs elegantly on the mahogany counter and bent his body inquiringly forward, "to ask you to be kind enough to give me one kiss before parting?"

"Ma-a-a-d-a-m!" exclaimed the astonished shopman.

"I want you," repeated the marchioness, "to let me have one kiss before parting—one will do, if you please."

She raised her beautiful blue eyes full upon his, and met them boldly, unblushingly. She then, while not betraying any emotion, repeated her question, adding, as calmly as possible, "If you cannot give it me now, I will call some other time."

He could doubt no longer. Springing over the counter, he seized hold of the marchioness's fair form, and, then and there, gave the kiss she so earnestly begged for previous to departure. To his great astonishment the only return the marchioness made was to give him a tremendous box on the ear. This was followed by a volley of blows dealt by her parasol over his head, which were accompanied with an equal number of shrieks that never terminated till the police came into the shop. The affair was carried to Bow street, but was soon dismissed, upon its being explained that "One Kiss Before Parting" was the title of a song which the unsophisticated shopman, lately green from his native fields, had never heard of before.

It was a favorite joke with the old duke to ask the marchioness, whenever she was at the piano, if she would mind giving him just "One Kiss Before Parting?"

◆

Sheet Music Critically Assorted.

"Nothing extenuate,
Nor set down aught in malice."

MUSIC REVIEWED IN ADVERTISEMENTS ONLY.

[illegible], J. A. "Flowers of the Valley," No. 5. 30 cents. Wm. Hall & Son.

There are good things in this composition but the harmony is incorrect: on page 2 second staff first measure, on the same page fifth staff second measure; on page 5, fourth staff first measure, the dominant seventh lacks its third. On page 7 third staff first measure, on page 4 first staff second measure, on page 8 third staff sixth measure, and fourth staff fourth measure the cadences are faulty, the author closing his musical sentence with the [illegible] chord.

[illegible], Heinrich. "[illegible] Evenings." Polka. 50 cents. Wm. Hall & Son.

One of the least meritorious works of [illegible].

WARNER, Frederic H. "On old Potomac's shore." Song and Chorus. 25 cents. Wm. Hall & Son.

Inferior melody.

THE FOLLOWING ARE
RECOMMENDED FOR PURCHASE.

[illegible]. "Dreams," for guitar. 25 cts. Wm. Hall & Son.

Tasteful melody, not difficult.

WALLACE, W. Vincent. "I love Omnipotent." Sacred Song. 50 cents. Wm. Hall & Son.

A song in the legitimate, sacred style.

STRAKOSCH, M. "Amelia Waltz." 25 cents. Wm. Hall & Son.

Contains a neat movement of waltz, cleverly developed throughout.

[illegible], Charles. "The [illegible] Galop." For piano. 25 cents. Wm. Hall & Son.

A lively and graceful work; suited to unpretending players.

[illegible], Charles. "Les bords du Mississippi." For piano. 50 cents. Wm. Hall & Son.

A lively and graceful work, well written.

[illegible], John L. "Good bye sweetheart." Ballad, 25 cents. Wm. Hall & Son.

A very good song, in the drawing room style.

[illegible] sisters. Numbers I, II and III. 25 cents each. Wm. Hall & Son.

Good music for A. B. C. performers.

[illegible], Austin. "O breathe not her name." Ballad for guitar. 25 cents. Wm. Hall & Son.

Easy and graceful.

[illegible], G. S. "Come Love." For guitar. Wm. Hall & Son.

Pleasing and melodious, well suited to young singers.

WALLACE, Wm. Vincent. "Alas, those chimes so sweetly stealing." Ballad, for guitar. Wm. Hall & Son.

One of the sweetest melodies of Wallace.

[illegible], Geo. S. "The Raindrop." Schottisch. 25 cts. Firth, Pond & Co.

A merry piece.

Masterson W. H. "I will love thee to the last, Mary." Ballad, for guitar. Wm. Hall & Son.

Good and easy melody.

Blockley J. "Hearts and Homes." Ballad for guitar. Wm. Hall & Son.

Pleasing melody; well arranged for guitar.

Bevans, Geo. B. "Gentle Kate." For guitar. 25 cents. Wm. Hall & Son.

Neat melody; somewhat confined to the middle register.

Cooper, H. "There is sunshine in my heart." Ballad, for guitar. Wm. Hall & Son.

Graceful and easy.

Lowe, H. "The Cottage Rose." For guitar. Wm. Hall & Son.

Usual the interesting melodies of this author.

Musical News from Everywhere

—NEW YORK.—

On Sunday evening last Jullien gave a concert for the benefit of the New Orleans sufferers. Sacred selections from Handel, Rossini and Mendelssohn, had been announced, and from the names and works of such composers the performance promised to be of unusual interest. Nevertheless, the concert failed to afford even its usual attraction. Vocal music arranged for instruments, and vice versa, very seldom does honor to the original work. This is especially the case with sacred music, and most of all with the music of Handel. The greatest effects of this eminent master lie in his masterly management of the voices, so much so that his choruses could hardly lose any thing of their power and beauty by separation from the instrumentation; this consisting mostly in the doubling of the voices by the instruments, the combined effect results from the blending of the two masses only, not from their variety. Instruments are unable to render the verbal meaning of Handel; they stand in opposite relation to him. We had nevertheless anticipated no little pleasure in hearing the overture to the *Messiah*, this being the original work of the author. But as this overture consists only of first and second violins, violas and basses, it requires a great orchestral power to give a satisfactory result; and Jullien's orchestra, in the present instance being deprived of an effective brass band and its eleven wind performers and reduced to the strings (that is to about one-third) was powerless and ineffective in the rendering of this overture, which, in the gigantic festivals of England, is amazingly imposing.

The selections from the *Elijah* of Mendelssohn and from the *Stabat* of Rossini were more satisfactory, because here we met with works endowed with a richer orchestration, and the pieces selected being those of *solo* voices, the composition had no other change to undergo than the part of a solo singer entrusted to an instrumental soloist. Hence the primitive work of the composer remains almost perfect. From this circumstance the audience were more able to understand these latter works, and received them more cheerfully, while there was scarcely any applause given to the *Hallelujah Chorus* of Handel, because it was not translated intelligibly.

Jullien's *American Quadrilles*, composed expressly for his concerts in this city, were performed every evening last week, and every evening they were received with enthusiastic applause and success. The way in which the author introduces and developes the merry air *Yankee Doodle* is very remarkable, and places these quadrilles among the best terpsichorean productions of Jullien.

Mdlle. Henrietta Behrend has appeared several times at Castle Garden, at the public fete of Mdlle. Anna Zerr. Mdlle. Henrietta Behrend is endowed with an extensive and powerful voice. It prevails over the strong *forte* of the orchestra, which proves that her talent is quite qualified, so far as volume of tone is concerned, to become a singer on the operatic stage, if she chooses.

—Italian Opera.

Max Maretzek's troupe will give their first performance (of the Fall season) on Monday evening next, at Niblo's.

—Madame de Berg's

Second grand concert was to take place on Thursday evening,—too late, we regret to say, for notice in this week's paper.

—Ole Bull's Concert,

Which was to have taken place on Tuesday evening last, was postponed to Thursday evening, of this week.

—WASHINGTON, MASS.—

September 3.

MY DEAR MUSICAL WORLD & TIMES:—I feel quite acquainted with you, inasmuch as you have visited me every week for a year. No matter how cold or how warm it was, or how many hills you had to climb, you have been true as the needle to the pole. You have sympathised in my little griefs, you have been gay, grave, and tired, and sentimental by turns to suit my fickle moods. You have come to me many a time, when my soul has been tuned, with a wearisome routine of practice, and in your spicy talk my trials and even tears with Schmidt's Exercises and Wallace's Polka de Concert, have been forgotten.

If you remember, you are wont to visit thro' some agency, to the mysterious and unknown; and I desire you to tell that unknown friend that when you were sent you were appreciated and your mission has not been in vain.

Musically, you have been the means of keeping us alive. In our mountain solitudes we can only *dream* of Sontag and Alboni: it is not for us to grow wild with listening to the sublime inspirations of the great masters of music which are so often poured upon your native air from a full orchestra, for to these simple people a Beethoven symphony is a thing unknown.

No, we must still thirst after the music that our soul would delight in. But you have very materially comforted us by telling us about these things as if you had listened both with the heart and with the understanding.

Now is that very firm friend and ally of yours dear FANNY FERN. If it is any pleasure to her to know that far among the mountain wilds, where she has never been, many of whom she may never have heard, she is known and loved for her free, frank spirit, and kind true benevolent heart, here is our testimony thereto.

Now dear *Musical World & Times*, it becomes necessary, in the course of human events, for you to suspend your calls on me for a few weeks, and, as I cannot do my best for your noble services, and shall send for you again as soon as my plans are made for a new class. Then rest assured, my friend, that I shall welcome you far and near with all a sympathy, elegance.

You shall put your best foot, (if so be that one is better than the other) forward, and show off to the admiration of everybody. till I doubt not many of my friends will make certain very decided and suitable overtures for the pleasure of your acquaintance. Success to your mission. My best wish for you is, that you may always be blessed with an appreciative circle of friends and a very great many of them.

Yours, most truly, Q.

—NORWALK, CONN.—

September 20th, 1853.

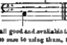
During the past month our ancient and venerable town has enjoyed an agreeable and elevating excitement in the shape of preparation and performance of the Oratorio, or Hymn to Liberty, entitled *Eleutheria*, under the direction of Messrs. F. H. Nash and G. H. Curtis of your city.

Antiquarians who looked backward and progressives who looked forward alike discovered in this event the commencement of a new era in the history of Norwalk. This is not surprising. Norwalk has been settled two hundred and twenty years. It is situate in that State remarkable above all others for its noble generosity in the establishment of common schools, and the wonder is, that in a State where the people are so generally intelligent, the cultivation of the Fine Arts should not have kept equal pace with religious and literary culture. Not one but has heard of the early days in which poetry and painting inured to the name of TRUMBULL. And poetry has since been honored by the name of PIERPONT and many others well known; but the triumphs of painting, music, and sculpture, of a late date, need inquiring about. Doubtless, obstacles of much magnitude require demolishing before marked advancement in the Fine Arts will be perceptible; but "Blue Laws," and sectional prejudices must vanish before the tireless energy of true christian freedom—blending, with good will to man on the one hand, and, on the other, with practical enterprise for his moral and social elevation.

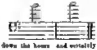
Eleutheria has the merit of being hauntingly alive to the noblest characteristic of Protestantism—the right of every man to judge for himself, whether it be in matters of Church or State, of Religion or Civilization, of allegiance to God or allegiance to man. It is full of hope for coming generations, and therefore the annunciation of its truth in our midst, we think will wake to more fervent and glowing life an impression which I, for one, am determined shall not be effaced. The libretto has just the kind of stirring truth and the music has just the kind of stirring melody which were needed to arouse our dormant, easy-souled people into action.

Henceforth Norwalk shall not be without patronized music in the State; and to secure this result one company at least, shall be formed, who shall appropriate to the cause some portion of "life, fortune and sacred honor." It is a source of satisfaction to us generally, that the vocal rendering of the work was entirely entrusted to us, with two exceptions, Mrs. Brinckerhoff and Mr. Nash. Our chorus numbered sixty singers, forty of whom constituted an array of as bright, beautiful, and talented young ladies as ever assembled to lend a pleasant smile to the cause of music. The gentlemen were not as numerous, but each and all sang with an enthusiasm which did them good to a man. Mrs. C. E. L. Brinckerhoff of New York, sang the soprano part of Christiana, and acquitted herself entirely to the satisfaction of our somewhat fastidious citizens. Her voice, a high soprano of clear ringing quality, and her artless and brilliantly piquant manner, immediately won the attention of the audience, which continued, with unabated concentration, to the end of her chief aria—a veritable triumph from beginning to end. Miss Louisa Camp, who sang the contralto part of *[illegible]* has a mezzo soprano voice of fine and excellent quality, which she used discriminatingly and feelingly. So calm a self-possession in so young and pretty a maiden is a rare and pleasant sight to see.

Our *prima* tenore, Mr. Frederic St. John Lockwood, has one of the most remarkable voices in this, or any other country. This has been acknowledged by competent judges. He distinguished himself four years since, at the commencement of Old Yale, by his performance of the tenor part in Felicien David's Ode-Symphony of the *Desert*. Maretzek, who led on that occasion, offered him advantageous terms if he would study for the stage and appear in Opera. But the stage offers no attractions to a semi-millionaire, with puritan ancestry. So he remains (far happier, in my humble estimation) simply F. St. John Lockwood, M. A., of Norwalk, Conn. But the voice is one of heaven's rarest gifts. His compass,



of two octaves, all good and available tones, combined with the artistic ease in using them, a rather soft [illegible] lead, gives him an advantage over any tenor I have ever met. His upper notes have not only great power but sweetness of tone—a sympathy with heart-melody—a purity and pathos which force one to *feel*. This closing cadence in the last aria of the piece



brought down the house, and certainly they were notes such as are seldom heard from the throat of man. He sang the part of *Victor* from first to last, with unparalleled enthusiasm.

Allow me to mention, in conclusion, the names of Messrs. Prowitt, Gardner, Cornwall, and Marriam, who gave their effective aids in various songs, duets and quartets. Too much praise cannot be awarded to Mr. Nash, for the performance of his double duty of wielding the baton and sustaining the part of *Herr*. Mr. Curtis, though in feeble health, accompanied his own music on the piano with precision. At the singing of the Finale, various whispers were afloat for a repetition of the performance at Westport, about four miles east of Norwalk. But of this, more next week. PHILOMEL.

——NEW ORLEANS.——

MONDAY, August 22, 1853.

MESSRS. DYER & WILLIS:—Would to God that this, my second letter, could be a messenger of glad tidings from our distressed city; but alas! it is my painful duty again to inform you that three of my most esteemed friends have died within eight days, of the prevailing epidemic.

Mr. Youngpeter, a native of Stockholm, died last Tuesday. His loss is severely felt by the N. O. Philharmonic Society, of which he was a valuable member.

Mr. Ch. de Martellini, formerly of Baltimore, died last Wednesday. He had secured for himself many friends by his gentlemanly manners, and many pupils by his indisputable talent of the highest order.

Mr. Ashbrook, of the firm of Ashbrook & Wehrlin, music sellers, died on Sunday morning. He was a young man of the most estimable disposition, and very active in his business.

Last Saturday week I was conversing with Mr. Ashbrook in his store, about eight o'clock in the evening, when Mr. Youngpeter entered with Mr. Martellini. We closed the doors and began to sing and play. Mr. Y., who possessed a high and flexible tenor voice, sang Schubert's *Elf King*. At the conclusion I remarked that the Elf King was certainly in our midst; to which Mr. M. said, that he intended to ride a little faster than the father who had the child in his arms, as he expected to go away in a dozen of days.

Mr. M. performed next, on the piano, a new fantasie, composed by himself on the well known air *Woodman spare that tree*, which he performed exquisitely.

Mr. A. said at the conclusion: "You could not have played a more appropriate piece in these days, when so few trees are spared."

"Yes," said Mr. Y., "but it would require a mighty sharp axe to cut such a huge trunk down as Mr. M."

"Oh, no!" answered Mr. A. "On the contrary, a small trunk, like myself, stands a better chance to be spared, and as my constitution is a feeble one, I think I shall be spared to grow yet."

Who would have thought that in eight days after I should be the only living one? and the only spared tree?

Mr. Groenevelt, Professor of Music in this city, and formerly of Boston, I think, is one of the few fortunate ones who had a severe attack, but he is in a fair way of recovering again.

You may well be proud of your city, which has contributed so largely to aid our benevolent associations in relieving the suffering poor. I can assure you we needed it.

I remain your friend and correspondent,

THEODORE V. LA HACHE.

——ALTON, ILL.——

AUGUST, 1853.

MR. EDITOR:—As with weekly regularity I peruse *all* the pages of *The Musical World & Times*, I become more and more dissatisfied—decide nearer and nearer the verge of a rational misanthropy—and why? *Not* for the lack of literary and musical gems and indispensable information in the world of music, in *The Musical World & Times*, but because by contrast, I perceive the woful deficiency of my musical education and the deplorable ignorance of the mass of our people upon the subject. Why, sir, I would almost, if it were within my capacity, establish and uphold with a relentless terror a *Musical Despotism*. I would demand of every parent, guardian, corporation or county court, that each and every child, from the earliest capacity of receiving instruction, should be taught the LANGUAGE OF ANGELS, MUSIC! I would to-morrow have five millions of infant and youthful voices in these United States singing the A, B, C of Heaven's speech; and, with each returning day, these and all human born mortals should devote at least one hour to this exercise.

Teach all the *children* among us music, and you do more for the world's happiness and morals, and, I had almost said, for the world's religion, than can be accomplished by any other means. Who does not know how the simple songs which infant lips are taught to sing and daily to repeat, impress an influence, more enduring far, than were moral teaching? And how much deeper would this influence grow were every child thus taught! There would be a sympathy born in music, and the remembering of their voices while at play would be a world of harmony; and instead of the coarse, vulgar and profane speech they now so readily adopt, the refined and humanizing sentiments of their daily songs would prevail. This universality of music in children would react, also, upon the larger generation; and multitudes who imagine that they have no voice or ear would discover in themselves the faculty for, and delight in, music.

It is now but seldom the voice of a Lablache, a Tedesco, a Lind, is heard; but were this universal teaching and necessary development adopted, who shall say that every community would not find the counterpart of these heretofore strange luminaries?

It is gratifying to us away out of the center of creation, to observe the long lists of subscribers to *The Musical World & Times*, so frequently published. It is a guarantee for many who like to be thus apprised, that the world is rapidly growing *better*, as it cannot fail to do when this scientific and moral journal is appreciated by such hosts of music adorers.

We affix our seal to the opinion that the standard of musical mediocrity is so raised by your efforts, elevated so high, that many of your adult readers will despair of attaining a respectability in the art; "but," say they, "our children shall be taught to avoid the rock on which we split. While their voices and perceptions are yet plastic, we will secure their moulding into a perfect form; as for ourselves, we have only to curse the stupidity which has deprived us of what we know to be a capacity for honest gratification."

I intended to write of the manner in which some of the characteristics of *The Musical World & Times* "strike," and of the condition of musical matters hereabout, but the space I have already occupied warns me, for the present, to desist. AINSWORTH.

——LA GRANGE, GA.——

AUGUST, 1853.

DEAR MUSICAL WORLD & TIMES:—For several weeks past, music and warm weather have not been on amicable terms here, the latter being not only opposed to any advance of the former, but determined to dispossess her of her strongholds and, if possible, drive her from this community. Music maintained her position, however, without great effort, until finding her enemy engaging in the contest with increasing warmth, she gathered together her best forces for a grand and final attack. It was her noblest effort of the season, but finding her adversary waxing still warmer, and observing at the same time his melting influence on her most devoted followers, she gave up the strife and fled to some more congenial clime, where she will doubtless remain during the reign of her relentless conqueror.

Our last musical entertainments were three concerts given by the teachers and pupils of the Southern Female College. The limits of this hasty note will permit me to give you but a brief sketch of each, although they deserve a more extended notice.

The first was an original arrangement of several familiar compositions under the name of *The Indian Summer*. The parts were well sustained throughout, the solos well sung, and the intonations of the main very good.

The second was mostly instrumental, with an occasional solo and chorus.

The third was the "Grand Concert of Vocal and Instrumental Music." The instrumental part was very good indeed, the solos were well performed, but the parts were not well balanced in the choruses, the first and second trebles being much the stronger. I cannot forbear noticing the performance of one of the young ladies, Miss S. Boone, whose compass and sweetness of voice render her a favorite with lovers of music. She sang several very sweet solos, some of which were repeated, by particular request. She possesses great power of voice, but lacks good intonation. These concerts were all given under the direction of Prof. D. W. Chase.

The musical department of this college, after the first of October next, will be under the direction of Dr. Warren, of Marion, Ga., (originally from Germany,) and Mr. M. Hawley, of New York. From the reputation which these gentlemen have acquired, we can anticipate a much greater degree of perfection in music under their instruction than we have heretofore enjoyed. Truly yours, D.

——PROVIDENCE, R. I.——

MR. EDITOR:—In a recent number of *The Musical World & Times* I saw some account of the *Flower Queen* having been performed in Lowell. I have been hoping that some one from this city would send you a notice of its performance here, but hitherto have looked in vain, so I have concluded to take up the pen myself in its behalf. The beautiful cantata of the *Flower Queen* was given on three different evenings, in Howard Hall, in this city, by a band of sixty young ladies, under the direction of Mr. C. M. Clarke, teacher of singing in the public schools here.

The first evening the weather was bad, but notwithstanding this the hall was well filled; the second evening it was crowded to excess, and even then so many went away without being able to get seats, that a third performance was loudly called for, which was cheerfully responded to by Mr. Clarke and his zealous young vocalists. The stage, under the direction of an architect of this city, was beautifully decorated with trees and shrubs, representing a forest glade, and I can assure you, Mr. Editor, that it really seemed like a fairy scene to see those youthful forms in their flower-decked robes flitting among the dark green trees. The piano was well played by a young lady, a pupil of Mr. Clarke's, and once or twice we had a beautiful accompaniment from a flute, which added not a little to the harmony of the whole.

Every part was well performed. The solos were well sung, and some of them, you know, Mr. Editor, are exceedingly beautiful; and the choruses were given with a great deal of animation and precision. Our citizens were delighted with this musical novelty, and are hoping Mr. Clarke will perform it again in the coming season.

At present there is nothing going on here in the musical line, no concerts, rehearsals, or any thing of that kind; the concert givers and the concert goers being at the various watering places around us. We expect this winter, however, to have rich musical treats, as the Germania Musical Society and the Mendelssohn Quintette Club are both to give a series of concerts here. A. R.

—ANTRIM.—

August 1853.

Messrs. DYER & WILLIS:—I enclose you $2 for the next volume of *The Musical World & Times.* I take quite an interest in your Musical Studies, and hope you will persevere to the uttermost with them. I have studied Gfr. Weber's Theory ever since its translation by Mr. Warner, but I think the way you are going on is plainer and easier to our beginners than his. I wait to see you go into Modulation. I do not exactly see how you are going to tell us what key you are in by your figures, but suppose you will have a way. I hope the time is not far distant when some one will get up a journal expressly for the benefit of musical composers; especially for new beginners who have just so advanced as to compose some few pieces that they feel pleased with, than to say that they can send them in, and have them published, and see if they please anybody at all; or if they are faulty to have their errors pointed out, and some advice given how to remedy them in their future compositions. Such a journal, I think, once a month, might be supported, and no one knows but it might, in time, bring out a Handel, a Haydn, a Mozart or a Mendelssohn. But any way it is dull music for one to invent compositions and lay them away as he doth, merely to please himself, fearing to send them to any publisher lest they may be faulty.

—BANGOR, ME.—

The *Flower Queen* was performed in this city on the evenings of August 25th and 26th, by a class of young ladies under the direction of Mr. F. L. Haley. In announcing the second performance, the Bangor *Whig & Courier* says:—

"The *Flower Queen*, or *the Coronation of the Rose*, given last evening under the direction of Mr. Haley, is to be repeated this evening, and we hope to a full house. Mr. Haley has great skill in musical matters, and that skill has been most happily exhibited in this, as in the preparations for this concert.

It is not often that our people have so much pleasure afforded as that furnished last evening in the Rose and Lily by Misses Danforth and Patten, the Crocus by Miss Fairbanks, the Dahlia by Miss Mitchell, the Heliotrope and Mignonette by Misses Brown and Crosby, the Japonica by Miss Evans, the Hawthorn by Miss Batten, the Violet and Lily by Misses Barton and Bailey, the Rose by Miss Danforth, the Tulip by Miss Bradford, the Nightingale and Rose by Miss Danforth and the *Flute*, the Hollyhock by Miss Haley, &c. These sweet singers are all to be heard again this evening, with added attractions. We have only space left to advise all lovers of music and of the beautiful, to attend."

Mr. J. W. Tufts presided at the piano. Mr. Haley sustained the part of the *Recluse* and Miss Danforth that of the *Rose*.

—LEWISTON, ME.—

The Maine State Musical Convention held its Annual Session (commencing August 16th,) of four days at Lewiston, under the direction of Mr. W. B. Bradbury of this city and B. F. Baker of Boston; closing with concerts on Thursday and Friday evenings. The attendance was much larger than at any previous session, and an increasing interest was manifest. The chorus numbered about two hundred singers. The singing was admirable—we have seldom heard better; and many of the glees and heavier choruses were executed in a masterly manner.—Miss Bond, of Boston, contributed much to the interest of the convention, by her admirable singing. H. M.

—WATERBURY, CONN.—

The Mendelssohn Society, J. H. Sandland Conductor, gave a concert in this place during August, of which the following is the programme:

1. Instrumental. 2. Chorus, *The Lord is great*, Righini. 3. Song, *Rocked in the cradle of the deep*, Knight. 4. Chorus, *The Heavens are telling*, Haydn. 5. Duet, *Heavenly Home*. 6. *Come gentle Spring*, Haydn. 7. Song, *Friend of the Brave*, Callcott. 8. Chorus, *The God of Israel*, Rossini. 9. Duet, Verdi. 10. Chorus, Beethoven. 11. Song, Homer. 12. Chorus, Rossini. 13. Quartette. 14. Chorus, Rossini. 15. Song, Nelson. 16. Song, *Hail Columbia*.

This admirable selection bespeaks the high tone of the society, and the musical capacity of the conductor and members.

—NEW ORLEANS.—

August, 1853.

MR. EDITOR:—New Orleans is noted for its dullness during the summer months, so that no musical items can be gathered at present. Were it this only we would be contented, but the dreadful *yellow fever* ravages with pestilential speed. While it has carried off a great number of all professions, it has taken from among us some musical personages also, of which I would mention particularly Miss Appolina Ladlum, of Cincinnati, the clever artist on the guitar. She gave several concerts here last winter, and also performed at one of Mr. Gottschalk's concerts. Yours, T. L. H.

—ALBANY.—

A very excellent friend of ours, of whom we have, after all, a much better opinion than he gives us credit for, writes: "I've a bone to pick with you, if I ever see you, about a certain bit of 'Trash.' For fear you shouldn't know it, although Black has been here, I would say that Albany is quite a smart place. Concert-givers are always sure to lose money. Please make a note of this, and tell them for their pocket's sake—that's all. Good morning."

—OBERLIN, OHIO.—

The Oratorio of *Absalom* was performed by the Oberlin Choir on the night of the College Commencement. The performance was conducted by Prof. Allen, who is a thorough musician, and gave much satisfaction. The receipts (which were large) are to be appropriated towards purchasing an organ for the Oberlin Church. We hope soon to hear of the erection of that organ.

—NORWALK.—

A lady subscriber writes us:—"I am about to leave home for a sojourn in the Cherokee Nation. I go partly as a Teacher of Music in the native Female Seminary. Though so far away I shall still be an interested reader of your journal, and should anything worthy of note in musical affairs come under my observation, you may possibly hear from me."

THE SPIRIT OF MUSIC

Sweet music! thine's a wond'rous power
To cheer us through life's weary way;
For e'en in sorrow's darkest hour
It oft drives dull care away.
Oh! then thou canst waft the soul on high
Like music's sweet and noble strains,
And make us feel, that we are nigh
That Being, who ever [illegible]
'Tis music's power that lights the soul
From things of earth to things above;
That tells us of a blissful goal,
Where all is rest, and joy and love.
Ne'er never was its sweeter power
More fitting felt, or better known,
Than in that solemn sacred hour
When hearts approach Jehovah's throne.
How sweet the music of the voice!
(Methinks there can no sweeter be)
Oh, how it makes my soul rejoice,
When listening to sweet harmony!

LEWIS W. HASBROUCK.

Fanny Fern's Department.

STEAMBOAT SIGHTS AND REFLECTIONS.

ON THE RIVER, September 1853.

MY DEAR L.:—While you are quietly slumbering with your little bright-eyed happy baby nestled in your bosom, I am looking from the steamer's deck upon as lovely a panorama as ever poet sung or painter sketched, or the earth ever saw. Oh, this broad blue rushing river, studded by those green islands, amid which the silvery mist wreathes playfully, half shrouding the little fairy homes, where love whiles the uncounted hours; a hill looming up in the hazy distance, in the distant city, with glittering spires and burnished panes—one vast illumination. My greedy eye, with miserly eagerness, devours it all and hangs it up in Memory's cabinet, a faultless picture, upon which dame Fortune (the jilt) shall never have a mortgage.

Do you see yonder figure leaning over the railing of the boat, gazing on all this outspread wealth of beauty? One longs to hear his lips give utterance to the burning thoughts which cause his eye to kindle and his face to glow. A lady sister (whose name should be "Martha," so careful and troubled looks her spinstership,) breaks the charmed spell by asking him, in a cracked treble, "If *them* porters on the pier can be safely trusted with her bandbox and umbrella?" My stranger's eyes meet his, and we both laugh involuntarily—(pardon me, oh ye prim ones)—*without an introduction!*

Close at my elbow sits a rough countryman, with so much "free soil" adhering to his brogans they might have been used for hot-beds, and a beard *sketched* only by Nebuchadnezzar's when he experimented on a grass diet. He has only one word to express his overpowering emotions at the glowing panorama before us, and that is "*poety;*"—houses, trees, sky, boats, railroad cars and river, all are "poety;" and when, in the fullness of a soul-craving sympathy, he turned to his daisy-fed Kate to endorse it, that matter-of-fact feminine dampens both of his enthusiasm by snarling out—"poety enough, I s'pose, but *where's my breakfast?*"

Ah! here we are at the pier at last. And now they emerge, our night travelers, from state-room and cabin into the fresh cool air of the morning. Jonas and Sophia, what a scene! Solemn as a hearse, fully as the Englishman, blue as an indigo bag! There's a poor shivering babe, jerked *from* a warm bed by an ignorant young mother, to encounter the chill air of morning, with only a flimsy covering of lace and embroidery;—there's a languid southern belle creeping out, all in *furbelows*, and turning up her little aristocratic nose as if she smelled a pestilence;—there's an Irish bride (green as Erin) in a pearl-colored silk dress, surmounted by a coarse blanket shawl;—there's a locomotive hour-glass (alias a dandy) a blue eyed, [illegible] pantaloon be-strapped, [illegible] [illegible] "[illegible]" ([illegible] him and his quizzing glass plenty of [illegible])—and there's a clergyman, God bless his care-worn face, with his valise full of salted-down sermons and the long-coveted "leave of absence;"—there's an urchin [illegible] [illegible] for [illegible] coals to Newcastle in the shape of [illegible]—and there's a good [illegible] "family man" carrying the baby, and the carpet-bag, and the traveling shawl, lest his pretty little wife should get weary;—and there's a poor bewildered emigrant, jammed by the Babel

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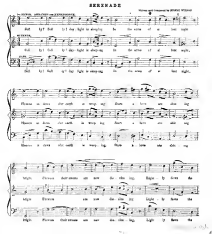
(FOR THE 2d PAGE OF THIS SERENADE, SEE PAGE 18.)

"Softly! Softly! Daylight is sleeping!"

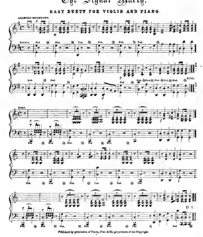
SERENADE

Written and Composed by HENRY WILSON


1st TENOR. ANDANTE con ESPRESSIONE.
2d TENOR.
BASS.
Soft - ly! Soft - ly! day - light is sleeping In the arms of si - lent night,
Flowers in dews o'er earth is weep - ing Stars a - bove are shin - ing
bright. Flowers their sweets are now dis - clos - ing, Light - ly flows the

The Signal March.

EASY DUETT FOR VIOLIN AND PIANO.


ALLEGRO MODERATO.
PIANO.
Ped.
FINE.
TRIO.
D.C.

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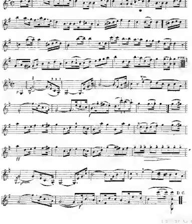
The Signal March.

VIOLIN

This ⊓ down bow This ∨ up bow


ALLEGRO MOD
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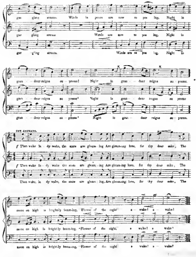

gur gling stream. Winds in peace are now re pos ing, Night in
gur gling stream Winds are now re pos ing, Night in
gur g'ling stream. Winds are re pos ing, Night in
gran - deur reigns su - preme! Night in gran - deur reigns su - preme.
gran - deur reigns su - preme! Night in gran - deur reigns su - preme
gran - deur reigns su - preme! Night in gran - deur reigns su - preme.
CON ANIMATO.
f Then wake la - dy wake, the stars are gleam - ing Are gleam-ing love, for thy dear sake, The
f Then wake la - dy wake the stars are gleam - ing Are gleam-ing love, for thy dear sake, The
Then wake, la - dy wake, the stars are gleam - ing, Are gleam-ing love, for thy dear sake, The
moon on high is bright-ly beam-ing, Flower of the night a - wake! a - wake!
moon on high is bright-ly beam-ing, Flower of the night, a wake! a - wake!
moon on high is bright-ly beam-ing, Flower of the night a wake! a - wake!

sounds, enquiring despairingly the name of some person whom nobody knows or cares for; —and, last but not least, there's the city old maid "Martha," asking "them porters on the pier," with tears in her faded green eyes, "to be careful of her bandbox and umbrella."

On they go. Oh! what a world of joy—how much of sorrow! In each heart's unwritten history.

Yours truly, FANNY FERN.

The Octave Staff.

MR. EDITOR:—I should like to begin a discussion to which you invited me some weeks since, by a quotation.

"Simplicity of notation is the grand desideratum in music. There ought to be but one fixed mode of [illegible] long since given, —and possibly there are many. Instead of one universal musical language there are several. The [illegible] introduced [illegible] would be found [illegible] if the foreign signatures were printed in [illegible] of German and only the [illegible] in English. The object should be to have one fixed, or such a mode of writing the scale that the intervals should always be found in the same part of the staff. This is not at once attainable, but an approximation is."—[illegible] News, July 1861.

I would venture to correct the last expression, and then say, "it is at once attainable;" and would invite the attention of all interested in the progress of music among the million to the octave staff as a practical solution of the difficulties that encumber our present musical notation. What are these difficulties?

The present notation is neither simple, definite, nor symmetrical. For example, if a note stand on the first line of the staff, it may signify the tone G, or G sharp, or G flat, or it may signify neither of these. To determine this last point the reader must refer to the clef at the beginning of the staff, and when this is settled, to determine the other point he must refer to the signature. Further, if you wish to find this same letter denoting a tone one or two octaves higher, you will not find it on the same line of another staff, but must look elsewhere for it. Now does any person fail to see that here is a complex and confused, and not a simple mode of notation, and that the learner of it is subjected to great loss of time and patience? I do not speak of the artist or the author, for he has passed through these difficulties and does not think of them. Just so with yourself, Mr. Editor; it might not be material whether a newspaper were all in English, or were half in French and German. But for the million who are not artists or amateurs, but who wish to read music in order to sing, who will deny that here is room for great improvement. "If we could get rid of flats and sharps it would certainly be an immense gain." This remark was made by an eminent teacher in New York, and expresses what is deeply felt by all thoughtful teachers who have considered the subject. The octave staff dispenses entirely with flats and sharps, giving to each tone its own place where no other can ever stand,—and this without introducing any new character or mark whatever.

Again the octave staff shows to the eye at once the exact interval between any two notes,—a feature which must greatly facilitate the study of harmony. The existing notation is indefinite in this particular. Two notes, without changing their place on the staff, may denote the interval of a large third, or a small third, or a diminished third, and so on; and the same of all the other intervals. The octave staff is in this respect just as plain as the key board.

The octave staff is also *symmetrical*,—each successive group of lines containing just an octave, and the three groups combined comprising just the three octaves of ordinary vocal music, from low G in the bass to high G in the treble. Where a wider range is required, larger lines are used just as in the present notation.

It is not necessary at this time to discuss the forms of the staff for orchestral music, or its capabilities for marking minute distinctions and for meeting all the requisitions that arise in the study of harmony.

It will be time to discuss these questions when its adaptedness to music for the million shall have been clearly seen.

F. A.

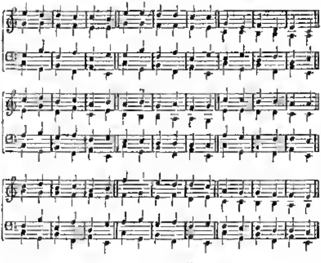
[The question of a *Reform of the Staff* is open for discussion, to which we invite all those interested in the subject.—ED.]

Musical Studies.

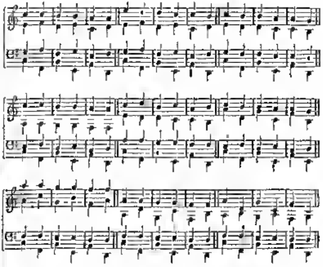
BY RICHARD STORRS WILLIS.

NUMBER 1.

SEQUENCES. (Key to Exercise 81.)



KEY TO EXERCISE 82.



THIRTEENTH SET

I. iii | vii. ii | vi. I
I. I | vii. vii | vi. vi
I. vi | vii. V | vi. IV
vi. iii | V. ii | IV. I

vi. I | V. vii | IV. vi
vi. vi | V. V | IV. IV
IV. iii | iii. ii | ii. I
IV. I | iii. vii | ii. vi
IV. vi | iii. V | ii. IV

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FOURTEENTH DAY

I, II | VII, I | VI VII
I VII | VII, VI | VI V
I V | VII IV | VI, III
VI, II | V I | IV, VII
VI, VII | V, VI | IV, V
VI V | V, IV | IV III
IV, II | III, I | II VII
IV, VII | III, VI | II, V
IV V | III IV | II III

Louis van Beethoven's Studies.

Published by J. Schuberth, [illegible] Broadway.

In Beethoven's system of Thorough Bass is not a regular instruction book in harmony, the book on counterpoint and the essay on the fugue, also separately are complete treatises on their respective subjects. they prove to the reader that there is that was conversant with the highest branches of musical composition and that if he had chosen, he would have been as great a theorist, as he was an eminent composer.

It may appear strange that Beethoven introduces the first section on counterpoint, by giving those preliminary principles with which begin all treatises on harmony. This might induce one to believe that the musical education of the author though complete in itself was not perhaps conducted with that order and method we are wont to find in the elementary books of our day. "There are" says he [page 57,] "two kinds of notes or musical sounds viz., consonant and dissonant; the former when combined produce harmony and the latter discord. Of the former we possess five, viz. the unison, the third, fifth, sixth and octave:—of these some are perfect; the third (as also its octave the tenth) and the sixth are imperfect.—(here catalogue includes all the various phases under which they appear.) They are called *perfect* because they cannot be raised or lowered by a flat or a sharp; the third and fifth are called *imperfect* because they may be raised or lowered at pleasure, i. e. may be made major or minor. The remaining intervals, the second, the *fourth* (extreme) seventh and ninth, (together with all their forms in combination) are discords; and the concords immediately become discords on being removed from their perfect or imperfect position i. e. on being made diminished or extreme." Here again he lays all the dissonant chords in incomplete omitting to give the different sorts of seconds, sevenths and ninths. Very likely he supposes all this knowledge already acquired in a regular course of harmony. As to the pure fourth, or perfect fourth he says "Strict theorists, and such as retain antique old views of the science, term the fourth a discord. There is no disputing about tastes. In my ear, when the fourth is combined with other tones, it is not in the least degree dissonant." There is no disputing about tastes, to be sure; nevertheless, with all submission to the genius and learning of Beethoven it is impossible not to acknowledge that there is in the pure fourth a certain harshness which permits no classification of it with the concords. This is the opinion of Marx and of almost all the theorists of the day; hence the necessity of preparing and resolving this interval.

After these preliminaries, our author lays down the three musical motions and rightly; for the skilful management of counterpoint depends chiefly on the proper use of these motions. This leads him naturally to communicate the rules of counterpoint. We think that our readers will be pleased to be presented with the general views entertained by Beethoven on this subject. We will, then, give here a summary of his principles, which he gained from the soundest sources.

DIVISION OF COUNTERPOINT.

Counterpoint is divided into two principal branches simple and double.

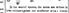
Simple Counterpoint is Harmony written according to no other laws than the usual Harmony, not being capable of inversion.

Double Counterpoint ought to be contrived in conformity to such laws as permit each part to become bass, alternately.

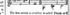
SIMPLE COUNTERPOINT.

There are five species of *Simple* Counterpoint.

The first takes place when only one note is placed against every other single note of a similar description, as

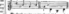


In the second species, the notes are written in two minims against one semibreve or in two crotchets against one minim, &c., as

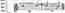


The first minim or crotchet is called *Thesis* and corresponds to the downstroke; the second is called *Arsis*, and corresponds to the up-stroke in beating time.

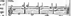
In the third species, four crotchets are written above or beneath a semibreve as



The fourth species consists of two minims against one. But these two minims must be in the same degree; the first in *Arsis* (up-stroke) the second in *Thesis* (down-stroke.) thus

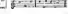


In this species, the second minim in *Thesis* can be a discord, but then the first in *Arsis* should be a concord.

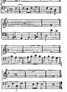


By the way the reader will remark, that contrary to the opinion expressed by Beethoven some lines above the pure fourth in this example is considered as a discord prepared and resolved.

The fifth species is called the florid or ornamental counterpoint, (*contrapunto florito,*) because in addition to the four previous species in all their combinations, passing notes, and suspensions are added to the counterpoint that accompanies the plain chant (*cantus firmus*) as



After giving the rules belonging to these kinds of counterpoint, Beethoven illustrates them by a series of excellent examples, of which we will give a sample out of florid counterpoint. The subject or theme on which the counterpoint is based is called *Plain-chant* or *Canto fermo*. This plain chant can be placed either in the bass or in the treble; and the part built upon the plain chant is called counterpoint.



We have quoted this example because it affords the author an opportunity of giving his somewhat eccentric opinions on the matter. "In former times," says he, (page 87,) "when the art of composition was shackled by the strictest rules of pedantry, the crossing of accompaniments permitted in this species of counterpoint, differed but little from what is called vocal painting in Italian bravura. *Tempora mutantur.* How will a future age regard and criticise the most admired works of our favorite composers? Seeing that almost everything is subject to change and also to the caprice of fashion. It is clear that only works of sterling value and intrinsic excellence can survive:—these alone can bid defiance to mutability and false taste. Therefore, let the composer the poet of sound disregard the passing mode and cling resolutely to the imperishable laws of the beautiful. True Art is neither the slave of fashion nor of pedantry. It soars triumphantly above both! let us also never forget that no genius can make up for superficial learning or want of diligence. The artist's motto is *perseverance*. Life is short, Art is long."

These reflections abound with good sense and taste and are a specimen of the opinions entertained by the first as composers in general, who keeping always in view their conviction in matters of Art, lose sight too often perhaps, of the fact, that some concessions ought to be made to the tastes of those for whom a work is specially composed and who are the supreme judges of it. The artist should yield to the taste of the public or fashion as far as the fundamental laws of Art are not disregarded.

After giving all the minute rules and peculiarities of counterpoint, he expresses his own opinions on them, and feels not disposed to yield blindly to arbitrary laws which he considers millstones round the neck of Imagination. The passage is interesting; the early student encounters already the symphonist of the future. We quote. "Many of these rules appear to be more pedantic and therefore more unreasonable than they really are. At the time when they were made Music as a practised Art was in its infancy; little besides vocal harmony was known, and the singers were not supported, as now by the orchestra; so that the composer could only display his scientific acquirements by an intricate and often heavy combination of parts; melody was neglected and indeed nearly unknown; the solemnity of the words which were set to music demanded a certain gravity which easily degenerated into tediousness. * * * But while we acknowledge that the old masters were fully justified in adhering to simplicity, we cannot desire to imitate them in their blind obedience to arbitrary laws, some of which were millstones round the neck of imagination, only serving to frighten the beginner and impede his progress. Time goes on, and what sufficed for one age, appears to the next as a woeful short-coming. Let me not be supposed as a desecrator, an impertinent contemner of the great principles of Art, which are unchangeable; I would say that as time advances, Art also has advanced in many things. Invention and *fancy* must not be denied the rights and privileges of which schoolmen, theorists and barren critics would gladly deprive them."

Beethoven goes on developing this theme further. But we have selected sufficient to enable the reader to judge of the general spirit in which the book is written, and of the independent mind of the author, who after this short digression gives the rules of three and *four-part* counterpoint. These rules are but few, inasmuch as the last are subject also to the laws of two-part counterpoint previously given.

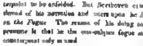
The regular order required now the double counterpoint to be unfolded. But Beethoven cuts the thread of his narration and enters upon the *Essay on the Fugue*. The reason of his doing so, we presume is, that in the one-subject fugue simple counterpoint only is used.

Double counterpoint differs from the simple, in this: it must be constructed in such a manner as to be inverted. It is far more difficult than the preceding. Beethoven gives the laws to which it is subject, with great care and lucidity.

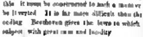
There are three kinds of double counterpoint: in the octave, in the tenth, and in the twelfth.

That most usually employed is Octave-counterpoint. In the fugue of two subjects, or the Fugue with two, three, or four subjects, it is the only one used. The two others serve only to develope the fugue.

One of the chief laws of this counterpoint is, that the pure *fifth* is considered a discord, and ought to be prepared and resolved downward, as



The same takes place with the pure fourth as



The dominant chord likewise cannot, legitimately be used without preparation.

These are the principal features of this counterpoint, which our author has developed in a masterly manner in his work, and to which we refer the artist who wishes to acquire ample information on the subject. The fugue itself is admirably treated in all its forms. This part of the work will afford the learned musician a source of pleasure and instruction. We recommend its perusal to every one wishing to get an accurate idea of the requirements indispensable to a composer worthy the name. It deserves attention for another reason. It is a clear and concise compendium of those matters which but a few others [illegible] and weighty volumes.

But the interest of this book is not confined to theoretical matters; the simple lover of music will be delighted with reading many remarkable and charming anecdotes of the private life of the great composers, which can be found only there. We cite the following:

"Amongst the favorite dishes of Beethoven was a soup prepared like a panada, upon which he was accustomed to regale himself every Thursday. For this purpose he required that the eggs should be brought to him on a plate, which, before they were broken, he held up to the light and marked one by one, in order to ascertain their goodness. If it was decreed by fate that he should perceive in one or two of them the tell-tale effluvium, a scene immediately ensued. A voice of thunder called the housemaid to appear, who, in the meantime, well-knowing what the ominous portended, gave only half an ear behind the door, the scene brewing within. If she ventured to show herself, woe betide her, for a volley of rotten eggs was sure to meet her on the threshold,—and neither soft nor sweet were the epithets that followed."

"Beethoven seldom allowed himself, even among his intimate friends, to let fall an opinion upon his compeers in Art. What he thought of the under-mentioned masters, shall be communicated in his own concise words:

"Cherubini is to me the most worthy among all living operatic composers. Also in the conception of the Requiem I entirely agree, and should I myself write one, I shall take many hints from him."

"C. M. von Weber began too late to learn; his Art could not develope itself naturally, and his visible and only aim was to be regarded as a genius." (Very probable, inasmuch as he was a genius.)

"Mozart's greatest work is *Zauberflöte*, for in that did he show himself a German composer. *Don Juan* has the complete Italian cut, and moreover the Divine Art ought never to have been lowered to the folly of so scandalous a subject."

"Handel is the unequalled master of masters!—Go home and learn from him, with such small means, such great effects can be produced."

As Joseph Haydn's years increased, Beethoven visited him less, principally from a sort of apprehension, because he was more bold and struck out a path for himself which Haydn did not approve. Nevertheless the sensible old Mentor frequently enquired after his Telemachus in these terms: 'Well, how goes on our great Mogul?'"

"After Beethoven became deaf, he spoke but little, writing down his remarks on his tablets. What is Rossini? I was once asked of him—he wrote for answer: 'A clever scene painter.'"

As the name of Beethoven is popular in this country his posthumous work will, no doubt, interest the numerous admirers of his genius, and will not fail to meet with a number of readers commensurate with his fame and popularity. B. B.

A Country Singing Master's first Visit to New York.

[CONTINUED FROM NUMBER 14.]

MR. PILKINS TAKES A STROLL IN BROADWAY AND GETS TAKEN IN ON A "LITTLE STRING OF CORALS," IN A MOCK AUCTION STORE.

Having come to an understanding about breakfast, bill of fare and things in general at the Astor, said Mr. Pilkins, I told the clerk I wanted to see Broadway, and asked him where I should go to look for it.

"Right in front of the Hotel," says he.

"Why," says I, "you don't mean to say that that narrow street out there, in front of the house, is Broadway, do you?"

"I do," said he.

"Well," said I, "then I suppose it is, and all I have to say is, I'm disappointed. I expected to find Broadway a wide street, which it would take a spy glass to look across; but this is nothing; I can see wider streets in Chicago."

The clerk said he was sorry Broadway did not suit me, and hoped I wouldn't let my opinion get out, as it might make the inhabitants feel bad. He said if I'd keep still he'd speak to the Mayor on the subject, the very first opportunity. I promised secrecy, shook hands with him, and set out to see what could be seen.

As I went down the front steps outside, I met a gentleman and bowed to him, as we always do to strangers where I live; but he took no notice of me at all. Thinks I, you are an ill-bred fellow anyhow, with all your nice clothes. At the foot of the stairs I met another man, and bowed to him. He gave me a saucy stare, and passed on. Well, says I to myself, if that's the game here in *New York*, I'll play it with the best of you; and I resolved not to bow to another soul, unless I was bowed to first.

I sauntered along down Broadway, looking at the signs and the windows, when suddenly a chap driving an omnibus beckoned to me. Hallo, thinks I, here's an old acquaintance; but on looking at him closely I didn't recognize him. He kept motioning to me, however, and looking at me for a long time. I hadn't gone ten rods before another chap motioned to me, and then another who was driving down street beckoned to me too. I thought some of 'em must know me, and so I went up to one, to see what it meant. As he saw me coming he pulled up his horses, and says I, 'Well neighbor, how are you? Where have we met each other before?'

"Ride up," says he.

"How?" says I.

"Ride up," says he; "right away up Broadway."

"No," said I, "I don't want to ride up Broadway, I'm going t'other way."

"What did you stop the omnibus for, then?" said he.

"I didn't stop it, you stopped it yourself," I replied; "and what's more, you stopped me, too. You beckoned to me, and I thought you knew me, or wanted to say something."

"You're a precious green one," said he; and all the folks in the omnibus laughed, as he drove off.

I kept on down street till I came to [illegible], on which I sat down to rest and look around. The people came along up the street in crowds from the church with a tall steeple (Trinity), that I thought perhaps they had just had a morning

ogle

meeting down there, and that the people were going home to breakfast, so I thought I'd wait till they got past. But they kept coming thicker and thicker, so thinks I, they must have a revival down at the church, and I'll just go down and see how they are getting along, and give them some real Kentucky revival hymns, on the regular hallelujah order.

So I went along down. Before I got to the church, I saw a chap standing on the sidewalk with a stick on his shoulder, on the top of which was a big board, and on this board was written in big black letters,

STRANGERS BEWARE OF MOCK AUCTIONS.

Thinks I—What is a Mock Auction? This is something new. I must look into it;—and in my curiosity to penetrate the mysteries of a Mock Auction I forgot the revival at the big church.

I walked up to the door before which the chap with the big board was standing, and looked in. A nice looking man was selling all sorts of valuable articles. Right next door another man was selling things too, and it occurred to me that he had got that chap with the big board to stand before the first man's door so as to injure his business. This struck me as being real mean. My sympathies were touched. My Kentucky grit began to ferment, and I determined to patronize the injured party; for you know a Kentuckian always goes in for fair play, and so in I walked.

While I stood thinking over the matter, the man who was selling watches (the "injured party") happened to see me, and immediately bowed to me in a very polite manner. That was the first bow I'd received in New York, and it came over me with a most gratifying effect. Says I to myself, I've found a gentleman at last who is no upstart, and who understands the usages of polite society. I returned his bow, and he then politely asked me to walk in, which I did. Just as I stepped in, he knocked down a handsome gold watch, for fifteen dollars! Bless my soul, thinks I, what a pity I was not in to have bid on that! I might then have had a nice gold watch to take home to my wife, and how proud she'd have been! So says I—Neighbor, have you any more of them?

"Yes sir," he answered; "here's a splendid gold watch and chain, left for sale by a young gentleman from Cuba, who is out of money, and must sell them at some price. I hope gentlemen will bid liberally, for the young gentleman is very worthy and in great need."

The folks began to bid. "Three dollars" says one. "Six dollars" says another. Thinks I, That's darned mean, to take advantage of a poor fellow that way; so, says I, "eighteen dollars!" I suppose that rather frightened the company, for after that, nobody else bid a cent, and the watch was knocked down to me. The man who sold it, then went to the other end of the counter, telling me to pay the money to another man who was sitting at a desk with a big account book open before him. I paid the money and then went to the other end of the room for my watch. When the auctioneer handed it to me, it struck me that it didn't look like the one I'd bid for, and on examining it closely I saw it was nothing but *copper!* So says I—

"See here, stranger, this watch is nothing but copper, and I bought a *gold* watch."

"I didn't warrant it gold," he replied.

"Well, I don't see what you warranted it for," said I; "but you sold it for a gold watch, and it *isn't* gold; so, you just give me back my money."

"I've no authority to return money to any one," he replied very politely, "else I should be happy to accommodate you; you must speak to the cashier to whom you paid the money."

I then asked the cashier for my money, but he said *he'd* no authority to return or pay out money either. I asked him who had authority then, to give me back my money. He said no one in the establishment had any authority to pay out money under any circumstances. Said I—you all seem *ready* enough to take money, and it's odd none of you can pay it out. He replied that according to the rules of the establishment any one connected with it could receive money, but no one could *pay it out*, and these rules, he said, were always strictly enforced. Well, said I, you're a darned pretty set. I never heard of such a system before, and I shan't stand it. The heat to my Kentucky dander rose just about this time, and I determined to whip the rascal if he didn't give me back my money. But, before I could get at him, a chap who said he was a policeman told me, confidentially, that if I made a disturbance, he should be obliged to take me to the Tombs. This put a damper on my combativeness, for I'd heard horrid stories about the Tombs, and wouldn't have gone there for a dozen watches. So, I thought I'd coax him to give me back my money, but he wouldn't listen to me at all.

I looked at the watch. It was just about the meanest looking thing that ever ticked, and thinks I, Shall I give such a thing to my wife? I couldn't stand the thought. What! take a *copper* watch home as a present to my wife!—to the mother of my children! I just took the *thing* by the chain, and says I—

"See here, do you suppose I'll take such a watch home to my wife? No, sir. Now, if you don't give me back my money, I'll just take it out on the sidewalk and dash it into a thousand pieces!"

"Oh!" says he, "it was a lady's watch you wanted, was it? Why didn't you say so before? We can sell you a splendid lady's watch—just the thing for your wife; and will give you a written guaranty of its genuineness; there will be no cheat about *that* watch."

"Well," I replied, "but what shall I do with the $18 I've fooled away on this old copper thing?"

"Oh!" says he, "that shall count on the other. I'll take the copper watch back."

Well, thinks I, I'll go it; I'll save my $18 anyhow. So I took hold of the watch he showed me and looked at it carefully. While I was inspecting it, I heard a gentleman behind me say in a whisper to a friend, What a splendid watch that is! It's worth at least $150. I wish I had my purse with me, so I could buy it; I'd have it, sure. Thinks I, that gentleman knows all about it, so there's no danger. I'll have it.

We began to bid and everybody seemed to want the watch, for they all bid lively. It ran up to $118 and I got it. Now thinks I, here's a present for my wife; won't she be proud? I handed over the copper watch and $100 and I left.

The next day I thought I'd just ask a jeweler what my watch was worth, and don't you think it turned out to be a copper watch too! I started for the Mock Auction store at once, but I couldn't find it. It was changed into a cigar shop.

That's what I got by not going to that revival meeting, as I ought to have done.

(We shall next give an account of Mr. [illegible]'s trip to St. Louis, by the Northern Route.—[illegible])

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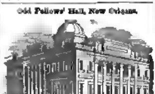

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RECOMMENDED FOR PURCHASE:

Jones, John Wilson, "Practical Guide to Thorough Base." Newman & Brison.

This is the work of an able practical musician. It is well calculated to introduce the intelligent pupil to a course in which practice will render him proficient. The chords are well classified, the dominant seventh especially. The most important of all the discords is clearly presented and its inversions ably explained and illustrated. The author gives a short but adequate view of enharmonic modulations in connection with the diminished seventh. It is to be regretted that the subject of the passing-notes is given with so little detail, and that no information is given of suspensions. But the modulations are amply developed and accompanied by the tables of modulation by the celebrated Albrechtsberger. This is the best part of the work. We recommend the work of Mr. Jones as a valuable book on the subject of Thorough Base.

B[illegible], Franklin L. "Hippodrome Schottisch." For piano. [illegible] T. S. Berry.

Elegant work, well harmonized. On page 5 typographical errors.

L[illegible] Chas. "[illegible] Bent." T. S. Berry.

Simple and tuneful melody.

D'[illegible] Chas. "The Rose Queen Waltzes." 50 cents. Wm. Hall & Son.

An easy and pleasing set of waltzes. Calculated to become popular among young performers.

M[illegible] Johnson. "Cottage Polka." Mots. Hall & Son.

Melodious and fluent throughout.

R[illegible], J. "Programme to a Piano Concert." Nos. 1, 2 and 12. 25cts each. T. S. Berry.

A good selection for young performers. No. 1 is extremely brilliant and a little more difficult than the succeeding numbers.

H[illegible] G. "The [illegible]'s Daughter." 25 cents. J. E. Gould.

A neat song, well suited for family gatherings.

R[illegible]. "Ah! [illegible]," from Il Colonello. Mots. J. E. Gould.

Pleasing solo for a first rate treble voice.

M[illegible] K. S. "The Forget me not." Song. Mots. J. E. Gould.

A delightful German song; not difficult.

M[illegible], W. A. "Les Mariages Samnites." Variations. Mots. O. Ditson.

These variations will afford an agreeable study for second class performers. They are quite in the style of Mozart, that is quite out of the ordinary routine of piano music.

Mozart, W. A. "[illegible]." No. 4. Mots. O. Ditson.

Difficult, but admirably composed and varied. These variations are an excellent study for the piano.

Answers to Correspondents.

J. H. H. Chattanooga.—"I have an eight-keyed flute, which I find (upon trying it with other instruments) to be full one [illegible] [illegible]. Can the tone of the flute be raised by cutting off the first keyed joint, without [illegible] of the other joints, and not injure the tone of the flute? If it can be done, will you please inform me through *The Musical World & Times*. Where I can get it done?—We are about getting up a Brass Band of eight instruments. What kind of instruments would you advise us to get, and how would you divide the parts. Would you lead with an E flat Bugle or of [illegible] Saxhorn? Where can we purchase the best instruments and the cheapest? Do you send the Wallace engraving to all subscribers? I have answer the above, and much oblige a subscriber."—It would be impossible to improve a flute so defective. Lead with E flat Saxhorn by all means. We give below a good arrangement of instruments:

1 [illegible]	[illegible]
2 [illegible]	[illegible]
1 [illegible]	[illegible]
1 [illegible]	[illegible]
2 [illegible]	[illegible]
1 E flat [illegible]	[illegible]

We give the portrait of Wallace only to persons who renew their subscription with the present volume.

A. E. Trappe, Pa.—Can a person play the flute well, if he also blows a brass instrument? Would you recommend the Oratorio of the Messiah as a suitable and good piece for a choir of twenty [illegible] practised performers? And what brass instruments are best calculated to accompany the same number?

REPLY.

Flute and brass instruments have not the same embouchure. We think that one who blows a brass instrument would be troubled somewhat in getting the embouchure of the flute, and vice versa. Nevertheless, in process of time this difficulty might be overcome, and the same person play both a flute and a brass instrument. Examples of this are daily seen.—The Oratorio of the Messiah can be performed by a choir of any number of singers whatever. The Saxhorns (treble, alto, tenor and base) are well calculated for the performance of said Oratorio. In default of Saxhorns, cornets a piston or bugles might play the first treble and alto, and then ordinary tenor and the ophicleide bass (a [illegible]).

[illegible], [illegible].—*The Musical World & Times* is only furnished according to our published terms, namely one copy $3, in advance; two copies $5; five copies, $10. No subscriber can get it for two dollars, except he be one of a club of *five*. Wallace's portrait is given only to yearly subscribers. Clergymen who wish for the portrait will pay $3, otherwise $1.

W[illegible] C. [illegible].—Please send us a concise statement of your qualifications, your professional experience, and what price you will engage for and we will gladly aid you in the manner indicated in your letter of the 24 inst.

A. L. [illegible].—Yes, to the [illegible]. No [illegible] all the rest. We would gladly gratify you in regard to the portrait, but [illegible] do. Thousands are asking the same thing [illegible].

S. H. [illegible].—Much obliged for your subscribers. A first rate [illegible] costs $15. We will, with pleasure, purchase one for you on the receipt of that amount.

J. H. H. Chattanooga.—Sanders, Lamb's and Lablache's "Method for the Voice,"—beginning with the first—Much obliged for your kind expressions of interest.

T. [illegible] H., Buffalo.—At Firth, Pond & Co's. See advertisement.

L. van Beethoven's Studies,

A WORK PROVED TO BE COUNTERFEIT.

Translated from the German, for The Musical World & Times, by HENRY SCHWING.

Some years after Beethoven's death appeared a work entitled "L. v. Beethoven's Studies in Thorough Base, Counterpoint and Composition, collected from his MSS. and edited by J. Ritter von Seyfried. Vienna: published by Haslinger." Doubting the genuineness of the work, A. Schindler lifted up his voice in 1835, but the voice of the "[illegible]" was partly [illegible] and partly suppressed by those interested in the matter. The musical public is like the world, of which the proverb says, *mundus vult decipi*; it bought the book and the money filled the pockets of the speculators, who in a most unworthy manner abused Beethoven's revered name.

But by what authority do you make such charges? Could not Schindler have been in the wrong? Does not the assurance of a most respectable man (J. v. Seyfried) prove that these studies have been collected from Beethoven's MSS.? Read the preface of the editor.

Such questions perhaps may be asked by many; but I say that Schindler was on the right track; and we ought to be thankful to him that even now (Nov. 1851) when the world is about to be cheated with a second edition he brings it again into public notice.

The whole artistic world will be taken by surprise when they shall read in the following statement the result of my researches as to the true quality of the book, according to which the declaration on the title appears as a falsehood and the preface as a mockery. Never was there a greater deception practised upon the public and one that remained so long undetected; for the whole work is nothing but a *compilation from books published in the last century*.

Such assertions require proof—here they are.

At the time when I read in this journal, (No. 70,) the notice of Schindler's renewed protest I remembered having seen before, while perusing these so-called Beethoven's Studies which it seemed to me, I had met with in some of my studies. I found my old acquaintance, and the more leaves I looked over, the more examples in counterpoint I found with which I had met before. As the only [illegible] merit of the book rests on the supposition that these examples and elaborations are by Beethoven, that we have in them the interesting attempts of a youthful genius to master the rules of his teacher and to solve the given problems, I could not satisfy my once aroused doubts and was determined to leave nothing undone in discovering the original source of the work. While I was thus musing my eyes rested on the title of an old book, which read "*Gradus ad Parnassum*," and in the same moment, it flashed upon me, that I had found the original of the work. I took hold of the old hero Johann Joseph Fux's book entitled "*Gradus ad Parnassum sive Manuductio ad Compositionem regularem*," or, Direction for Composing according to Rule; translated from the Latin into the German by Lorenz Mizler (Leipzic 1742, sold by J. S. Heinsius) and inviting the venerable Capellmeister of their majesties Leopold I., Joseph I. and Karl VI. to a social conversation I showed him "Beethoven's Studies." Who can imagine my surprise when he (Fux) with ghost-like voice replied:

"All this has existed long years ago; it is all by me; I brought it to light with his majesty's permission A.D. 1725."

"What?" I exclaimed. "Is this possible?"

In all probability Albrechtsberger, who was represented in my library by three vols. of Seyfried's edition, and occupied a place next to Fux, overheard our conversation; he looked over my shoulder into "Beethoven's Studies" and whispered:

"Hm! hm! it is well known to me: this, and that, and that, are by me, all published by Seyfried, my beloved pupil, many years ago."

I sprang up, enraged, struck with my fist on the table, and the two ghosts vanished. I vowed to avenge the wrong done to Beethoven by a public denunciation of those who substituted the powder of the wigs of these two (albeit time-honored,) masters, for the sparks of his glowing genius.

I shall therefore proceed to a judicial trial of the policy by Fux and Albrechtsberger. I point to the above mentioned edition of Fux's book and to the entire work (3 vol.) of Albrechtsberger on Thorough Bass and Harmony, edited by his pupil J. v. Seyfried, and published by A. Strauss in Vienna, (without date.)

The first section of these "Studies" containing seventy four pages of the Rules of Thorough Bass, I shall not notice (see below).

The second section, the Theory of Composition, I shall examine more concisely. On the 57th page begin the examples in Counterpoint. I will state in passing, that now and then a note is altered from the original.

In the "Studies" you will find on

Page	[illegible]	the contents of Fux, table	[illegible]	figure 13
Page	[illegible]	"	"	figure 14, [illegible]
Page	[illegible]	"	"	figure 1, [illegible]
Page	[illegible]	"	"	figure 12, [illegible]
Page	[illegible]	"	"	figure 13, [illegible]
Page	[illegible]	"	"	figure [illegible]
Page	[illegible]	"	"	figure [illegible]
Page	[illegible]	"	"	figure [illegible]
Page	[illegible]	"	"	figure [illegible]
Page	[illegible]	"	10	figure [illegible]
Page	[illegible]	"	[illegible]	figure 2, [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	20	figure 3, [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	the contents of Albrechtsberger	vol. [illegible]	p. [illegible]
Page	[illegible]	"	vol. [illegible]	p. [illegible]
Page	[illegible]	"	vol. [illegible]	p. [illegible]
Page	[illegible]	"	vol. [illegible]	p. [illegible]
Page	[illegible]	the contents of Fux, table	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure 3, 4
Page	[illegible]	"	[illegible]	figure 2, [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	Albrechtsberger, vol. 3, p. 86, [illegible]		
Page	[illegible]	Fux, table	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible]	"	[illegible]	figure [illegible]
Page	[illegible], as well as other pages, are to be found in Albrechtsberger, vol. 3, p. 76, &c.			

I am of opinion that this statement will suffice to prove what I asserted. The proof might be added to, but I am weary of hunting for counterfeit coin. It is altogether credible, that the little which is still left of the "Studies" originated with Beethoven.—Schindler's opinion that the whole was only a sketch book of Albrechtsberger or of one of his pupils is more than probable. He (Albrechtsberger) made use of the work by Fux, from which besides the musical illustrations, the succeeding text also is copied.* Fux's book is written in dialogues; and in one of such the teacher admonishes the pupil as follows:

"You have succeeded well, and you learn from this that by untiring perseverance we can accomplish much. Remember the proverb, that the drop of water by constant falling wears away the rock; and that to master a science requires untiring energy and application."

This advice we find again in the "Studies" page 22, with trifling alteration. Although the name of Fux appears twice, yet his work is mentioned but once in the whole book, viz. page 36, where the following is quoted:

"In this cadence, the 7th leads into the 5th, which is called the *Fuxische Wechselnote* named after its inventor Johan J. Fux, (I. K. Ober Kapellmeister) who wrote the first systematic book on musical composition under the title *Gradus ad Parnassum* a very celebrated work, which his noble patron Karl VI. caused to be published."

Having shown these striking proofs of the ungenuineness of "Beethoven's Studies" to Prof. L. Bischoff I was requested by him not to grow weary in the discovery of truth, but to examine also the first section of the "General Bass Lehre." I did so, and found in Turk's Instructions (published in 1791,) a figured bass, from which was taken, with the exception of a few leaves, the first section. The definitions of terms are all copied, with trifling alterations, and the musical examples, also, are as they are found in the book mentioned.

Compare in the Studies

Page 2, with Turk, page 7, section [illegible]
Page 3, with Turk, page 11, section [illegible], and page 41, sec. [illegible]
Page [illegible], with Turk, page 42, section [illegible]
Page [illegible] and [illegible], with Turk, page 44, section [illegible]
Page [illegible], with Turk, page 45, section [illegible]
Page 10, with Turk, page 49, section [illegible]
Page 11, with Turk, page 46
Page [illegible], with Turk, page 51
Page 14 and [illegible], with Turk, pages [illegible] and 64.

Compare in the third chapter of the Studies

Page [illegible], with Turk, page [illegible]
Page [illegible], with Turk, pages [illegible], and [illegible]
Page [illegible], with Turk, pages [illegible], and 101
Page 14, with Turk, page [illegible], &c., &c.

The sixth chapter is copied altogether from the sixth chapter in Turk's book. Take for instance the first two staffs on page 59 in the Studies. The first measure is found in Turk's book on page 264 under C and D; the second measure on page 265, under H. Sometimes it is mixed very much, but the whole is to be found. What was above said of the sixth chapter can be applied to the seventh, eighth and ninth chapters: they are all copied from the corresponding numbers in Turk's book. Compare the tenth chapter with Turk, page 180, &c.

Finally, the treatise on the Recitative in the "Studies," (pages 138, '9) is taken from J. G. Sulzer's Theory of the Fine Arts, (vol. iii page 4, second edition, Leipzic 1799.) This article (recitative) extends over 17 pages and 5 tables of illustrations: everybody will at once detect this plagiarism in the "Studies."

Let this suffice for enough have I tracked the path of these unconscionable smugglers through swamps and bulrushes. Perhaps others may, by continued search, discover still more. I was induced to make this exposition by a feeling of outraged indignation. Both Beethoven and the musical public have been wronged most unconscionably. How many a poor student may have already saved his dimes in order to obtain a relic of Beethoven! and what has he now? But I abstain from further remarks. I will only with an old poet

Si natura negat, facit indignatio versum:

a just wrath should fire the pen at such a deep wrong done to a great name.

F. DEHN,
Lehrer an der Rheinischen Musik-Schule.
Köln November 1851.

* * *

Musical News from Everywhere.

—NEW YORK.—

Madame Julie de Berg gave her second concert at Metropolitan Hall, assisted by Salvi, Marini, Paul Julien, and an orchestra under the guidance of Mr. Maretzek. The house was a good one—far better filled than could be reasonably expected, in consequence of a simultaneous concert given at Niblo's, which, by one of those mysterious accidents of concert management in this city, had been postponed to the very evening selected by Madame de Berg. Droll coincidence this—very.

Madame de Berg played chastely and well, as usual. The *Fantasie* by Henselt is rather too heavily instrumentated to produce an effect, unless performed by a very strong masculine hand. Madame de Berg is neither strong nor masculine; consequently the orchestral accompaniment rather got the better of her; but this was hardly felt by the audience, by whom she was warmly applauded. *La Fete*, by Liszt, is a piece *sans façon*, composed by him, as he often composes, with the cigar in his mouth and the coffee by his side. It is an elegant trifle fitly rendered by *Madame*. The *Mazurka* by Schulhoff is a very graceful composition, one that has haunted us during a trip to the country, which we have taken since the concert. Thalberg's Fantaisie on Hungarian melodies seemed most to appeal to the audience, who rewarded with a shower of bouquets.

Paul Julien was on this occasion, as usual, very successful. He is inimitably *nonchalant*—the youth. When he walks towards the audience he seems to say: "Here I am! I am sure of myself and sure of you; I shall act well my part and you will applaud me." So he does—so they do. Paul performed a *Fantaisie* for the violin by Herman. Then another Fantaisie on themes from *La Favorita* by Allard. The boy was successful in both pieces, nevertheless to our thinking the music of the French school suits far better his musical training; particularly the compositions of Allard. When he grows older and stronger he will be more successful with the German school to which Herman belongs. Not that he failed in playing the compositions of the latter composer, far from it; but he was more finished in performing the works of Allard.

Signora Steffanone being suddenly seized with indisposition was unable to assist Madame Julie de Berg. It was to be regretted; for a concert without a female voice is (in a sentimental point of view) like a day without sunshine,—like a night without stars. But in spite of this unfavorable circumstance, we had not so much to complain of: the singing of Salvi and Marini went off very well. Salvi in the Romanza from Mercadante's *Illustri rivali*, and especially in the grand scene from *La Lucia*, vindicated himself fully. He was in capital voice; never sang better. The beautiful Italian periods seemed to our ears like a vernal Romance from the lips of some Greek muse. Marini sang the celebrated Aria Buffa, *non più andrai*, from Mozart's *Le Nozze di Figaro*. This air, which has been sung by all the basses who have existed since the days of Mozart, has quite the Italian peculiarities and Marini performed it in the true Italian style; his full and strong voice is flexible in spite of its volume and well suited to the *Buffo-cara*. Jullien conceived the strange idea of adding to the accompaniments a bass trombone. This ugly instrument, the only one of the kind, with a single trumpet, was hideously coarse. It gave the orchestra the character of those mock-bands (composed of trombone obligato here and clarionet) which attend Mountebanks and Tooth drawers in the public squares of Europe. It was altogether shocking, disrespectful to Mozart. This trombone is not in the score of the opera, or if it be in it, it must be accompanied there with a proper set of brass. It is singular that Mr Maretzek should have suffered this ridiculous instrument. The concert was closed by Beneventano and Marini who sang a grand duo from the *Italiana in Algieri* by Rossini.

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* Which assertion however is false, as can be seen in the work of Fux.

——Jullien's Concerts.

Mdlle. Anna Zerr re-appeared last week and sang two new compositions: a Melody with variations by Proch, and the American song *Old Folks at Home*. The melody of Proch, which serves as a theme for variations, is written in broad style and like most of the German songs is infused with a sweet melancholy, extremely touching. It possesses another advantage for Mdlle Anna Zerr. There are here and there tones of the lower register which brought to light the abilities of the songstress in this respect. The variations were successfully executed. Mdlle. sang the American ballad with deep pathos, but in too slow a movement. She must remember that this is an Ethiopian song which though pervaded with a sad feeling of home pining, must preserve its own character and not degenerate into a tearful elegy. Aside from this slight defect the rendering of this charming melody was unobjectionable.

The magnificent overture to *William Tell* was a novelty in Jullien's entertainments. The general features of this admirable composition were given satisfactorily, but we must add that the introduction of the violoncelli was positively void of effect. There are ten violoncello performers in the orchestra, all able artists, especially Mr Lutgen the soloist in this department. We cannot account for the weakness of this introduction, consisting of three distinct violoncello parts. In the immense Hall of the opera in Paris the sounds of the violoncelli reach distinctly every part of the room; how is it that it was not so at Castle Garden? We think this must be attributed to the exaggerated *piano* of the violoncelli, and if Mr Jullien persist in this excessive softness each part should be doubled, or trebled, if already doubled. What could gain to be so intensely softened that you can not hear it, (we may be singular) it seems to us nearly equivalent to no sounds at all.

We were nearly forgetting to mention another most characteristic and interesting performance which also took place last week.—We mean Haydn's andante from a symphony named *The Surprise*. The circumstance which gave rise to the title of this original composition, we take from the bills. "This Symphony was composed by Haydn in Vienna, for the Lent concerts which succeeded the Carnival, when his audience, wearied with the music, dancing and vagaries of that festive period, were apt not only to pay but little attention to Haydn's music but also frequently to indulge in soft slumbers in the concert-room. Haydn determined one evening to surprise them, and having composed this symphony, effected his purpose: ever afterwards his auditors were attentive and slept no more." We can hardly give an adequate idea of this original and at the same time simple composition. One must hear it to know how successfully the composer accomplished what he had in view. Had Jullien's concerts no other advantage than the production of such music they would be entitled to the grateful support of the public.

——The Italian Opera.

Opened on Monday last at Niblo's Garden with *I Puritani*. The locality is a favorite one. People go into Niblo's as a matter of course.—A black poster headed "Niblo's" we think would draw an audience. The first operatic performance of the season was well attended although we have seen a fuller house.

A chief duty of every *impressario* is to secure the favor and interest of the public by novelties in his *repertoire*. In this respect Mr Maretzek begins the season inauspiciously. The public expected, nay the public had a right to expect some new opera would lead off the season. But no—we have one of the last weeks of the old summer *repertoire*—a repertoire which has already been drawn upon well nigh *ad nauseam*. This *repertoire* includes *Lucia, Lucrezia, Ernani, Norma, I Puritani* &c. &c.—Our winter season promises to be confined to the same list. The only difference is that the order is reversed. Mr Maretzek commences with *I Puritani* and will probably trace back the rest of the list; a course which promises not to be very recreative for the lovers of music and the opera. It would go hardly by an *impressario* who then inaugurated a season in an European capital. He would be hissed to a certainty if not welcomed by something more significant, such as that with which Beethoven was wont to welcome his landlady when not satisfied with his Thursday's Panada. But Mr Maretzek knows with whom he has to deal; he relies on the patience and endurance of a most good-natured public, and conducts himself *sans façon* with them. And yet we cannot but hope better things. Why not, like Obadiah Oldbuck, turn over a new leaf, produce some such operas as *La Cenerentola, L'Italiana in Algieri, Otello*? *Il Matrimonio Segreto*, the master piece of Cimarosa, was perhaps never performed in this country. It were a master stroke from Mr Maretzek to produce this work, and it would prove we believe fruitful to the operatic company. Not that any one would be disinclined to see again *Don Giovanni*, *Norma*, and the other works already performed, but these would become still more attractive being interspersed with a few novelties.

The cast is about the same as at Castle Garden, has some strong points. The orchestra is good and commensurate with the locality. The chorus is effective and promises satisfactory results.

The performance of the *Puritani* would have been unexceptionable had the contrasts been better observed. There was in the orchestra and on the stage a deafening *forte* from beginning to end. Salvi was excellent in the role of Arturo. Signora Steffanone's Elvira was also exquisite. The splendid duet of the second act between Elvira and Arturo sung by Signora Steffanone and Salvi was also admirable; both were enthusiastically recalled. Beneventano was as usual abusive of his magnificent voice, sometimes singing with *furore* passages that require nothing of the kind. The celebrated and popular duet of the second act, *Suoni la tromba intrepido* was given by Marini and Beneventano with spirit and effect; both performers were recalled.

——The Philharmonics

Are enlarging their phylacteries; they have determined to change their locality to Metropolitan Hall this season. Their list shows, already, some 600 new subscribers. Their audience may not be sufficient to fill the new place of performance at first but we think they will grow up to it. Success to them. Eisfeld will probably be the chief conductor.

——Eisfeld's Quartette

Will not commence again this year but later in the season. The announcement and first programme will be simultaneously made public.

——LONDON.——

The past season has been, musically, a disappointing one. Of the three novelties produced, Signor Verdi's *Rigoletto* is the only one that can be said to have succeeded, owing to Ronconi's great power as an actor, to the horrible nature of the story, to the ingenious and complicated scenery of Mr Beverly and to the favor that the world of fashion has seen fit to extend to Madame Bosio,—at best, a neat and elegant singer with no power as an actress,—a pale, water-color sketch (as it were) of Madame Persiani.—The ladies new to London—Madame Medori and Madame [illegible]—have made little way with the public, while Mademoiselle Nantier Didiee, though agreeable and promising, is but a weak substitute for Mdlles Alboni and Angri, and Madame Jullienne has not made good such position as she gained in 1852. The rank of the gentlemen, however, has been acceptably reinforced by Signor Bettini. On the whole in spite of its numerical strength, we hardly remember a more steadily undramatic and mediocre company, and the consequence has been that not a single opera, from first to last of the season had been so well mounted as in former years, when, besides Madame Grisi and Madame Castellan, the Royal Italian Opera troupe included Mesdames Persiani and Viardot, and Mdlles. Alboni and Corbari.

It is said, on good authority, that Madame Grisi's approaching departure for America is equivalent to her retirement from our Opera stage.—Such an event must not pass without some attempt being made to do justice to a lady who has held longer and more unbroken sway over the English than most musical—and than many unmusical—queens have done. Twenty years of supremacy in the same capital to a dramatic soprano singer, as times go, and as Music stands, constitutes a phenomenon of rare occurrence. This command over one and the same public maintained by Madame Grisi has not been so much a case of authority wielded by genius, as of satisfaction excited by physical gifts exhibited in combination with those powers in which the many respond readily and which the few do not resist. Not merely was Madame Grisi one of the most sumptuously handsome women that ever trod the stage,—not merely did she possess a strong, sonorous, sweet, extensive voice, a legitimate dramatic soprano, ready at its owner's call, seldom disabled, and capable of conveying almost every emotion that its owner pleased to imagine,—but her performances displayed an essential fitness for the theater and a power of fairly carrying through every part which she undertook, in conjunction (when the character suited her) with those bursts of spontaneous emotion and energy which are more popular than the sublimer and finer dramatic qualities of a Paris. If Madame Grisi originated little during her career,—I *Puritani* being the only opera in which she can be said to have "created" a part,—she sang that music in concert every style and failed rarely. She has been charged with languor and indifference in classical opera, but this was mostly confined of those portions of her task where the dramatic spirit languished.—On the other hand it must be noted that while she was on our stage no other *Norma* or *Lucrezia Borgia* [illegible] had a chance of being looked at or listened to in England,—since with all the enormous *prestige* of Mdlle. *Lind's* reputation and the great attraction of that lady's musical genius and accomplishments, she was totally unable during her short reign to maintain herself on the ground occupied by her rival, and wisely shrank back into characters of the second rank, in which her peculiarities of voice, originality of style, and simplicity of expression gave her the advantage.—As completing this farewell sketch of Madame Grisi it must be recorded, that after singing and going her successes in the eight and thirty years of the Italian opera composers, she proved herself able at that period of an artist's life when the generality content themselves with going the rounds of old triumphs in a played-out repertory by entering the exhausting domain of grand French opera.—She must, lastly, be credited throughout her dramatic career with having shown due respect for herself by respecting her public. We do not remember a solitary instance of her presuming to walk unprepared and incorrect in her music, and the number of apologies, postponements, &c., due to indisposition she has given amounts to a [illegible] without precedent in the history of the Italian prima donna. Viewed in this light and the above combination of qualities, and of their just [illegible], we feel that our chances of seeing a successor to Madame Grisi are few to none,—and that her place in the history of Opera is among the brightest, if not precisely among the highest of its stars.

The retirement of Signor Mario is, however, a heavier loss,—since, as far as regards the state of his voice, it is absolutely unnecessary [illegible]. With a little more care—with a little more respect for his obligations as a public servant (that not from his obligingness as a private favorite)—we might have looked at him as the *Almaviva*, the *Don Ottavio*, the *Nemorino*, the *Elvino*, the *Arturo*, and even the *Raoul* of *Les Huguenots*, for the next ten years. While in the annals of May Fair and Belgravia Signor Mario will live as the most fascinating singer of *romances* that ever trod "velvet pile" and as a courteous and courtly recipient of homages such as have been hardly paid to any singer since the day when *The Ladies' Lamentation for the loss of Senesino* was done into a ballad with its moving refrain,—in the chronicles of Opera, he can be recorded only as possessing a charming voice, and being a passionate actor,—but not as a complete vocalist, and not as even a respectable musician. We part from him with regret; but it is a regret in which emotion has a share, since we feel that his has been a case of power trifled with quite as much as of power turned to good account.

Musical and Dramatic Gossip.—Muted though the London season be, there is still lingering London music to be heard,—some, too, which from its quality would in many other capitals be thought worthy of a place in the main banquet instead of merely figuring as part of the dessert, eaten when so many of the guests have quitted the table. Emphatic confirmation of our late remarks on English opera is conveyed of the fact that at so unseasonable a time—at this hottest, dreariest, most desolate, and most deserted time of the metropolitan year—when pleasure seekers are pouring down of any price, up to our moors and lakes, at the rate of hundreds a day,—the operatic venture of Mr. Allcroft at the Lyceum made with Mr. and Mrs. Reeves, Miss Rainforth and Mr. Weiss, is stated to have been most profitable. The Drury Lane performances we learn, are virtually to be considered as a trial of the company engaged by Mr. [illegible] of Edinburgh during the coming winter. The three principal artists concerned in the performance of *Der Freischütz*—Madame Caradori (of whom we must speak once more on one occasion) and Messrs. Reichardt and Formes—were most favourably received, and the house was crowded even to overflowing.—Then, besides these theatrical doings, an organ performance of Bach's music was given by the Bach Society on Monday.—Some Turkish strangers, too—small in number, they seem have been of all ten of London times and season.—Mdlle. Louise Michal, Madame [illegible], and Monsieur [illegible], were of other a benefit concert on Saturday last.—It is to be noted, that a giver of these mixed entertainments in which the Americans delight, and in which the English are no averse,—we mean Mr. Henry Russell—is announcing a farewell series of performances.

Chamber music has lost another accomplished and energetic supporter in England by the death of Lord Saltoun, who has long held a foremost place among our amateurs,—and was himself, we learn from our contemporaries, a performer on the violin and guitar. He too, like Colonel [illegible] whose demise we noticed last week was, in his time, a brave and distinguished soldier.

It says something for the extension of popular music to be told that the City Hall Glasgow is immediately to be benefited by the introduction of the grand concert organ which has just been finished and exhibited in London by its builders Messrs. Gray & Davidson. Our contemporaries state, that the promise of novelties and improvements of construction which was held out by the card of invitation to a private hearing of this instrument, is amply fulfilled by the reality. The old disqualification of immense instruments of tone seems to be entirely overcome.

How hard it is for the amateur, though he be as "meek as Moses," to write Rossini's name without adding a note of *irritation*,—every new anecdote which reaches England concerning the proceedings of that absent oracle reminds us. "Did you hear," writes a correspondent in Italy "of a concert given in Florence, some time ago, on the eve of Rossini's tutelar saint's day? It was fixed and solemnly expected,—but there was one sad disappointment. The bill had announced a MS. Chorus of *soprani*, composed by the author. On the day of performance, the chorus styled [illegible] of Bayadere. One wondered and hoped. A fatal triangle accompaniment began and then the old style of [illegible] thing one has seen so many thousands [illegible] and that point of —very good had it come twenty years ago, but now quite of another quality the day the concert was held. The MS. was just an old subject from *Maometto Secondo*, but one when that opera was recast as *L'Assedio di Corinto*. So little does the man care for a whole city full of friends and of men being sorry for his decline as [illegible] for four-and-twenty hours!"

The performances of the Royal Italian Opera, performed for this week were the farewell appearance of Madame Grisi and Signor Mario in *Lucrezia Borgia* on Monday, *Le Prophète* on Thursday and *Guglielmo Tell* for to-night, when the theatre closes for the season. We shall have a few words of general remark and retrospect to offer next week.

A strenuous Musical amateur, belonging to the past rather than the present generation, is just dead. This was, Col. Hawker known to [illegible] as a brass [illegible]—in the world of more [illegible] powder and ball as an accomplished sportsman, whose works on certain branches of the subject have become standards,—and in the domain of "piano grande" as a keen pianoforte player. The hand moulds, an invention of his, with the view of ensuring a good position for the hand and wrist of the player, were out about the same time as Mr. Logier's *Chiroplast*, and excited some attention among players and professors.

One of those celestial [illegible] professing patriotism and music as their object but which seem to us really to be neither patriotic nor musical—we mean the meeting called an *Eisteddfod*, is shortly to be held at Abergavenny. There will be harping as usual we suppose,—Penillion singing,—and the prize, it is announced, will be awarded by an orator of Talhaearn a massive new [illegible] of "Llywelyn's harp"—still has by any descendant of the good old Princes of Wales who existed in the days when there was no thought of such an alien motto as "*Ich dien*" in their escutcheons,—but by his Excellency the Prussian Ambassador M. le Chevalier Bunsen!

—ITALY AND FRANCE.—

The news of the day from Italy continues to be of little importance. A new *Attila*, just given at Naples, by Maestro [illegible], is praised,—a new *Elisabetta*, of Trieste, by Maestro [illegible] and at [illegible], a new *[illegible]*, by Maestro Luigi Ricci, are also spoken of.—Madame [illegible] is engaged for Turin,—a Mdlle. [illegible] has gained at Trieste.—Signor Marchesi will sing during the winter at Florence. At no former time have the status and prospects of Italian Opera been so dreary as at present;—at no former time has the appearance of new singers been so matter of [illegible] since every one has seemed to be so content more than recall in farewell.—We are now told, that Mdlle. [illegible] has taken leave of the stage on the occasion of her marriage.

In answer to statements which have appeared announcing that M. Meyerbeer's new opera, which is to be given at the *Opéra Comique* of Paris during the coming winter is merely a *refashioning* of the composer's *Camp de Silésie*, the *Gazette Musicale* (which as being the property of M. Meyerbeer's publisher may be assumed of be in the secret) explicitly declares, that the coming opera has no respect to the *Camp*, but a work entirely new both as regards story and music. Only in the first scene of the second act some unpublished pieces from the *Camp de Silésie* have been introduced. The first and the third acts,—also the second scene of the second act—contain no music that is not entirely new."—Mdlle. [illegible], another new singer of promise from the *Conservatoire* is about to appear at the *Opéra Comique*.

The Parisian journals announce, that Mdlle. [illegible] (whose success at the recent examination of the Conservatoire pupils was great) is engaged for the Grand Opéra. Among the novelties presently to be brought forward at that theatre is to be an opera in two acts by M. Limnander.—A new element has been introduced into the theatrical "commerce" in Paris, by a recent official decision. This has ruled that in all cases of quarrel whatever between any given manager of theatre and captain of claqueurs, which have often come before the French courts, the law shall henceforth provide no redress on either side,—parties having no recourse in all contracts of which the fundamental principle is in violation of good morals.

—GERMANY.—

The festival of romantic music which, as we have already announced, is to be held during the autumn at Carlsruhe, with Dr. Liszt as conductor is now advertised as about to take place on the 21st and 22nd of September.—At the two concerts will be performed Beethoven's *Ninth Symphony*,—the *Romeo and Juliet Symphony* of M. Berlioz,—the overture of Herr Wagner's *Tannhäuser*,—and four pieces extracted from the same composer's *Lohengrin*. The last selection makes it impossible for us to avoid reminding those interested in the question, that one of Dr. Liszt's strongest periods in praise of Herr Wagner's *Lohengrin* was based on the fact, that the work was dramatic, and only dramatic,—and that it would bear no division, still less transfer from the original arena for which it was composed.

* * *

Be Explicit.

Yes, be careful. We are constantly receiving letters from—we know not where; and sometimes from—we know not whom; as a residence or name is often omitted. Do be careful; do be precise; do be brief.

* * *

The Negro Melody Question.

The following two sides of the question, came to us simultaneously by mail:—

[illegible], N. C.

By reference to the *Evening News* (daily or weekly) of Saturday 13th inst. you will see an extract from the second article on Musical Sentiments, by Augusta Browne depreciatory of Ethiopian songs as so generally introduced into parlors, with a sapient mind that is worth a years' subscription to you—I trust that you will lose no opportunity of crying down this evil. *Wait for the Wagon*, and such other melodious trash, are in a fair way of oust all sentimental ones in the trade. It is your province to reform the taste for Music.

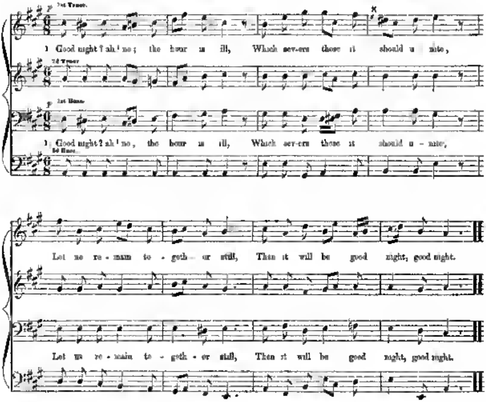
Pointe Coupee, La.

I am much pleased with your paper. The "Pages for Little Fingers" alone, was worth a years subscription for my youngsters. They and I too, like Mr. Grobe's arrangement of tunes better than [illegible]. I see Miss Augusta Browne sneers at the negro melodies. Let her compose one suited like *Old Folks at Home*, shall be sung played and whistled from Maine to California, in four months after it is published, and I will concede her right to ridicule them if she likes. I don't like the negro words myself, and wish you would put Morris, S. C. Foster, and Maeder up to a partnership—Foster to compose airs, Morris to write the songs, and Maeder to harmonize them.

Good Night!

Written by SHELLEY

Composed by SPOHR.


1st Tenor.
p
1 Good night ! ah ! no ; the hour is ill, Which sev-ers those it should u - nite,
2d Tenor.
1st Bass.
p
1 Good night ! ah ! no, the hour is ill, Which sev-ers those it should u - nite,
2d Bass.
Let us re - main to - geth - er still, Then it will be good night, good night.
Let us re - main to - geth - er still, Then it will be good night, good night.

2

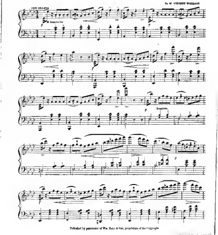
How can I call the lone night good,
Though thy sweet wishes wing its flight?
Be it not thought, said understood,
Then it will be good night good night.

3

To hearts which near each other move,
From evening close to morning light,
The night is good, because my love
They never say good night, good night.

La Rose.

By W. VINCENT WALLACE


CON GRAZIA
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Il Legato
p
p
Legato.
p

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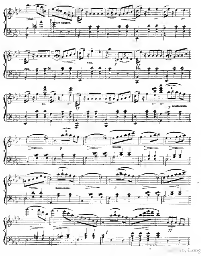
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Con Grazia.
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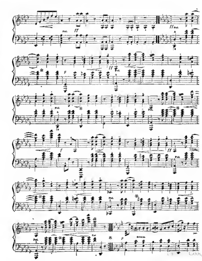
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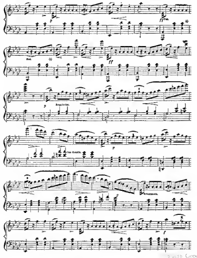
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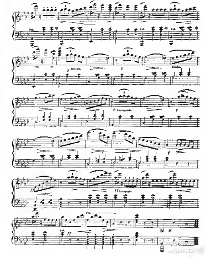
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p Dolcezza.
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Dolciss.
p Lusingando.
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ff Lusingando.
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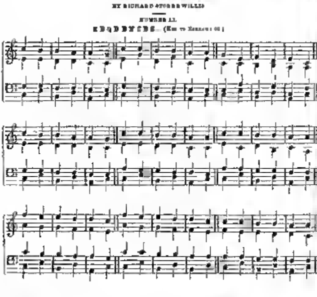
Musical Studies.

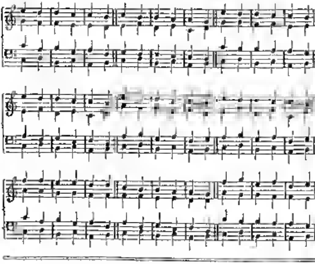
BY RICHARD STORRS WILLIS.

NUMBER 11.

EXERCISES.—(Key to Exercise 23.)



KEY TO EXERCISE 24.



Wallace's Portrait.

SUBSCRIBERS who can send for this beautiful work by friends or otherwise, had better do so. It is apt to get marred in going through the Post Office. Next week the portrait will be sent (per mail) to all who have requested us thus to send it.

☞ No one is entitled to the portrait until his or her subscription is renewed. Many write that they intend to renew their subscriptions next January and ask if they are entitled to a copy of the portrait, to which we answer: No; but they will be next January when they renew their subscriptions.

Fanny Fern's Department.

Written for the N. Y. Musical World & Times.

Three sisters of Kossuth are living in New York. One is at the head of a boarding house at No. 1 Irving Place, and the others, who have recently arrived in this country, are at [illegible] Broadway near Ninth street, where they intend opening a lace and gift store about the first of September. Though their goods they brought with them, but they have been disappointed on account of the absence from the city of many to whom they brought letters. The articles they have for sale are of a very superior quality and were manufactured at Brussels under their supervision. The eldest sister, Madame Meszlenyi. Ill health has compelled her to abandon the idea of teaching, for which her brother thought her fully competent. But a support for herself and children together with her sister's family she intends to open this lace and gift store. She has brought with her Parisian dressmaking, and designs to carry on the business. Five years ago they were wealthy themselves. But because they were sisters and wives, their property was sold and they imprisoned. They are now reduced to absolute poverty. It is not yet a year since their mother died at Brussels. And one of them is within that short period a widow.

I have not the pleasure of knowing either of the ladies above-named, and yet that paragraph has touched a chord in my woman's heart that *will* respond; for well I know what it is with the wail of the dying still ringing in one's ear, the beseeching eyes of childhood looking into one's face, to choke down the rebellious tears, fetter womanly pride, and with an aching heart, quivering nerves and faltering step go timidly forth to beg employment of careless strangers. I know how often the spirit almost dies within one, how crushingly fall careless words on a bleeding heart; how weary and soul-crushing the protracted struggle for daily bread, and how dark and hopeless and aimless looks the future.

All this in one's native land is hard to bear; but on a foreign shore where no familiar face meets the eye, where all is new—strange—distracting; suffering with feeble health, ignorant of the language; ignorant of the avenues to public favor and private sympathy;—oh! how bitter such a lot to those who have been "clothed in purple and fine linen and fared sumptuously every day!"

Ladies of New York! you who still have happy homes and loving arms to shield you, to toil for you, to enfold you, will you not hold out the sympathizing hand of encouragement to these noble exiled ladies who ask not "charity" but would willingly toil for daily bread?

FANNY FERN.

Written for the New York Musical World & Times.

HAVE WE ANY MEN AMONG US?

WALKING along the street the other day my eye fell upon this placard,—

MEN WANTED.

Well; they have been "wanted" for some time; but the article is not in the market, although there are plenty of spurious imitations. Time was when a lady could decline writing for a newspaper without subjecting herself to paragraphic attacks from the editor invading the sanctity of her private life. Time was, when she could decline writing without the editor's revenging himself by asserting falsely that "he had often refused her offered contributions!" Time was when if an editor heard a vague rumor affecting a lady's reputation, he did not endorse it by republishing, and then meanly screen himself from responsibility by adding, "we presume however that this only an *on dit!*" Time was when a lady could be a successful authoress, without being obliged to give an account to the dear public of the manner in which she appropriated the proceeds of her literary labors. Time was, when whiskered braggadocios in railroad cars and steamboats did not assert, (in blissful ignorance that they were looking the lady authoress straight in the face!) that they were "on the most intimate terms of friendship with her!" Time was when *milk and water husbands and friends* did not force a defamed woman to avenge herself in the manner stated in the following paragraph:

MAN SHOT BY A YOUNG WOMAN.—One day last week, a young lady of good and respectable family, daughter of Col. ——, having been calumniated by a young man, called upon him, armed with a revolver. The slanderer saw her, and as he did not deny his allegations, she fired upon him, inflicting a dangerous if not a fatal wound in his breast.

Yes; it is very true that there are "Men wanted." Wonder how many 1858 can furnish?

FANNY FERN.

An Eccentric Character.

Mons. Brizzi, one of the most celebrated singers of the Theatre Italien in Paris, lately died in Monaco, at a very advanced age. He was not more famous for his talent than for the peculiarities of his character. The following anecdotes concerning him are not generally known:—

One day a country musician, who had pestered him a great deal on several occasions, called at his house.

"Tell him that I am in bed," said Brizzi to his servant.

"Sir," replied his valet, after having obeyed his orders, "the gentleman says he will stop till you get up."

"Tell him that I am very ill, then."

"If you please, sir, he says he knows two or three excellent remedies that will do you a deal of good."

"Tell him that I am at the last gasp, and have no chance of recovery."

"He says that, if that is the case, sir, he cannot think of your dying without his taking leave of you."

"Say I am already dead."

"If you please, sir, he says he should like to sprinkle your corpse with holy water."

"In that case," said Brizzi, whose stock of excuses was exhausted, "let him come in."

One evening, as he was playing at piquet with an individual of the name of Gousmont, who was celebrated for his stupidity, Brizzi made a fault. He instantly perceived it, however, and exclaimed:

"Ah! how Gousmont I am!"

"Sir," said Gousmont, "you are a fool."

"Did I not say so?" asked Brizzi.

"No."

"Well, if I did not, I meant to do so."

One morning, as he was dressing, there were a great many persons, as usual, in his room. Suddenly he missed a very valuable watch, and complained of the loss. One of those present immediately cried out:

"Shut the door, and let every one be searched."

"On the contrary," replied Brizzi, "as I do not wish to know the guilty, I beg that you will all quit the room. The watch is a repeater, and if it happened to strike it would expose him."

Brizzi was generous to excess. He used actually to be obliged to give his servant his money to keep for him, in order to preserve it from the numerous sharpers by whom he was almost always surrounded.

"Here, Joseph," said he, one day, pulling a handful of gold out of his pocket, "take care of that for me."

"Why do you not keep it yourself, sir?" said his servant.

"I think it will incommode me."

"It cannot do that, sir, in your coat pocket," replied Joseph.

"You are right," said Brizzi; "I will keep it, then."

But Brizzi was not destined to retain possession of the money in question for very long. The manner in which he lost it was so characteristic that we will relate it.

One of his tradesmen, to whom he was rather deeply indebted, having heard that he had received a handful of louis d'or, begged Joseph to prevail on Brizzi to pay his account. Joseph promised to speak to his master on the subject that same evening.

"Sir," said he, "Father Milton has sent in his small bill this evening, and if you would have the kindness to pay it——"

"Alas!" replied Brizzi, in a melancholy tone, "you have come too late, my poor Joseph. I have no money left."

"How have you spent it, sir?"

"I have not spent it!"

"Then you have lost it at play?"

"I never play, my faithful Joseph—I am not rich enough for that."

"Ah! I see it all," cried his servant. "Have you not just left your friend, the Chevalier de T——?"

"Yes."

"He has taken your money?"

"Without doubt he has," replied Brizzi, with a sigh. "The poor fellow told me that he had not got a sou, so I let him have what he wanted. To tell the truth he has not left me a single stiver. You see, Joseph, you are too late. Why the devil did you refuse to take charge of my money for me this morning?"

SPECIAL NOTICES

Wanted

BY A YOUNG LADY WHO HAS HAD CONSIDERABLE experience as a Music Teacher, a situation in some school or family. She can refer to [illegible] and is a member of the Presbyterian Church. Address (post-paid) A. B. B., [illegible] Springs, [illegible] Tennessee. [illegible]

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MR. [illegible] INFORMS THE public that he will give regular courses of Musical Composition as follows:

1st. A Class of Harmony—from 8½ to 9½ A. M. Monday and Friday.

2d. A Class of Counterpoint—from 8½ to 10½ A. M., [illegible]

3d. A Class of Fugue—from 8½ to 9½ A. M. Tuesday and Saturday.

4th. A Class of Orchestration—from 8½ to 10½ A. M. Tuesday and [illegible] day.

The Class of Instrumentation will be useful to those who are leaders of [illegible] bands.

TERMS: $30 per term, [illegible] in advance.

No more than [illegible] pupils will be received in each class, in order that the [illegible] may be corrected every day, and the pupils will be [illegible] on the black board [illegible] under the supervision [illegible] per term.

The [illegible] will commence on Monday, October 24, 1858, [illegible] Apply at the office of the Musical World & Times, from 11 [illegible]

There will be an additional Class of High Composition and [illegible], for persons already knowing harmony. The [illegible]

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We give below the terms of subscription to the *Monthly Musical Gazette*, also, to *The Musical World & Times*, and a condensed statement of the object and character of each journal. Choristers, Singing Teachers, Clergymen and everybody interested in music are requested to act as Agents. Correspondence concerning musical matters of local interest, the state of musical culture in any vicinity, [illegible] &c. &c., is also solicited.

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The subscribers also publish the *Monthly Musical Gazette*, [illegible]

Terms: One copy [illegible] a year, [illegible]

N. B.—Clergymen will be supplied with The Musical World & Times at one dollar a year, and with the Monthly Musical Gazette at twenty-five cents a year.

Agents wanted as [illegible] for the above-named publications. Liberal commission allowed.

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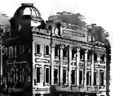

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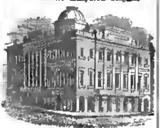

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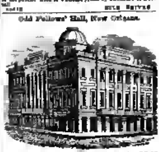

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RICHARD STORRS WILLIS, Editor.

NEW YORK, SATURDAY, DECEMBER 3, 1853

VOLUME VII, No. 14. Whole No. 160.

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It contains much interesting and valuable information, and we doubt not that it will find many readers.—*Chicago Evangelist.*

It unfolds degradation and wrong such as the mind of man, unaided, could scarce imagine.—*N. Y. Sun.*

To those unacquainted with those portions of the English social system here bared to the public, the revelations will be regarded with wonder—perhaps with horror.—*Roch. Adv.*

We confess that the revelations here made are perfectly appalling. The height and breadth and depth of England's iniquity must have and never can be fathomed or conceived. Her oppression of her poor subjects is almost without a parallel in history. Her cruel, culpable neglect to provide for their mental and moral culture stamp her as the first among the oppressors of mankind.—*Utica Herald.*

Such utter degradation, such low and hopeless servitude, such besotted ignorance, such brutal and dreadful cruelty, and such sickening disgusting awful scenes of horror as are set forth, are enough to put to blush the most savage barbarity. Such is here found and more in proud, philanthropic, enlightened England—all the degradation, slavery, cruelty and woe—the subjects of which are white men, white women and white children—the same race and blood as their oppressors.—*Syracuse Star.*

While "Uncle Tom" and "Solomon Northup," are letting the English into the mysteries of our plantations and slave pens, Mr. Cobden has been compiling from official documents a brief history of their slaves. It is a sad record of Nature's misery and crime. The Coal Mines, the Needlewomen, the Coolies, the Factories, and the Press Gang are each described in turn. Volume after volume of romance has been written and day after day spent in debate upon these topics, but we doubt if they ever have been so fully represented before in all their length and breadth. Its scenes are pictures from real life. It will doubtless sell rapidly and be widely read. If the actual slaves of England, at home and abroad, could be reckoned up, she would probably be found to have more than any other nation—enough at any rate to justify the recrimination that it does not become her to reproach others for sins which she herself is committing.—*Albany Evening Journal.*

The whole spirit of the work is in perfect keeping with a remark which we once heard Robert Southey make—viz.: that Great Britain ought to be ashamed to talk of American slavery so long as her factories continue to be the sources of such horrible degradation and suffering.—*Albany Argus.*

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RICHARD STORRS WILLIS, Editor
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C. B., New Haven.—Sorry for the mistakes in the printing of yours. We didn't get sight of the proof.

D. M. W., New York.—Marx's work on harmony would be a good thing for you; published by Mason Brothers.

Emma A. L., Bridgeport.—The tune "[illegible]" has probably faltered on the way and not reached this office; can't find it.

L. L., Memphis.—"Reverie for the Melodeon" has been captured, we fear, by some office rat, that has an appreciation of good music. Still, it may turn up yet among some other copy we have in the printer's hands.

Dr. H. L., Auburn.—If you will send us the words mentioned, we will publish them.

THE WAY TO SHAKE.

"Mr. Editor,—Will you permit an old subscriber and constant reader of *The Musical World & Times* to inquire of you, respecting a subject of some importance to him, and which, perhaps, may prove so to others. Which is the best way to shake? I find that Hunten, Bertini, Czerny give as their only rule, to commence the shake with the note written, not the auxiliary. On the other hand, Cramer, Cook, Burrows, De Beriot and Clarke give as their only rule to commence with the auxiliary, the one written. Again, Lablache, Hamilton, and [illegible] Russell say you may commence with either. Now of all these grave and authoritative masters who is right and who is wrong, whom is it best to follow? By giving your views on the subject, you will much oblige your respectful servant, A. L.

REPLY.

We were taught in Germany by an old master of the classic school, always to commence "the shake" with the note above the one written. But, on later experience of the freer and more [illegible] embellishment, we doubt [illegible] any way as this. Either way is right, we think, and justified by the best authorities.

R. W. Mcb., Washington.—Let us know what numbers are missing and we will supply them if possible.

Impressive and Devotional Church Music.

[CONTRIBUTIONS ON ARTICLES ON CHURCH MUSIC.]

NO. IV.

The choir, in my opinion, is the ornamental or *impressive* style, the congregational the *devotional* style of church music. This distinction I do not regard as at all arbitrary, but as founded in the nature of what we term *worship*. This term has been specially defined in a former article; the result at which we arrived was equivalent to this, that worship through sacred song can be accomplished *only by music so simple, and so familiar, that the mind can dwell on the thought of the hymn and send that thought upward to God*. With this understanding, we are prepared for the following questions.

Can we worship through a choir?—No soul surely can worship for another soul. No set-apart body of persons can do the worship *for* the rest of a church assembly. In worship each individual soul must appear before its Maker and *itself* perform its own act of homage. An entirely unmeaning thing is worship by proxy.

Can we worship *by a choir*?—It is difficult for a congregation with the open eye, the open book, and the undevotional attitude (sitting or even carelessly standing) truly to worship. This every person will at once realize. *It is difficult for the mind to dwell so long on the words of the hymn, at the slow pace of musical utterance on the part of the choir.* When we ourselves are uttering the words of a hymn (as in congregational singing) the mind is thereby *nailed* to the thought and cannot well wander. Not so when we are listening to the slow musical utterance of other persons, particularly when we know by a single glance at the hymn book before us all that they are about to utter after such a glance. It is *difficult for the mind* to keep itself free from other occupation—with the music, the surrounding objects and persons, and with one's own thoughts. Again, *it is difficult to be musically gratified and impressed* (as we naturally expect to be by the singing of a choir) *and to be worshipping God* at the same moment. Music is so seductive a thing—more attractive to most natures than the thoughts of a hymn. The first involuntary action of the mind when another person is singing, is to listen, not to participate in what is going on; the mind immediately assumes a *passive* attitude, not the *active* one essential to worship. On the other hand, if *we be singing we do not listen to ourselves*. If the music be familiar (as all devotional music should be) we can utter freely our prayer—the music expresses the feeling, the word expresses the thought, and the two ascend to *Heaven* like twin-doves of the soul.

I cannot consider it an easy thing then to *worship by a choir*. Nay, I believe that throughout the entire church, choir music as representing an act of worship, individually engaged in, *has proved a failure*. I leave it to the consciousness, or (better perhaps) the conscience of every thoughtful church-goer to bear me out in this—not as an universal unexceptional *fact*, but as a general, prevailing truth. We may have been devotionally and seriously impressed by choirs; we may have been transported into the *atmosphere* of prayer by the solemnity of the deep-toned organ; we may (possibly perchance) have been agonized, even musically exasperated, by choirs; but that choir singing has proved as a general or usual thing a means of true congregational worship, there is reason very much to doubt.

But yet it is often asked, Why may not a choir lead in one act of worship just as the clergyman (in prayer) does in another?

For reasons embodied in the preceding remarks. The conditions of the two acts differ in several essential respects: the undevotional attitude, the open eye, the open book, the slow pace of musical utterance, the attractiveness or distractiveness of the music, the naturally passive and listening attitude of those who hear *others'* music going on—all these are entirely different conditions than those we find ourselves under in prayer. If the prayer be extemporaneous, the utterance is at such pace as the mind can conveniently follow; we cannot (in most instances) anticipate the clergyman's words; the mind is therefore nailed to the succession of thought. If the prayer be a prescribed form and we make use of the book, the condition is the same as in a hymn; but then we have a quicker paced rhetorical utterance instead of the musical one. Moreover the unquestionable advantage which a prescribed form of prayer has over extemporaneous in the frequently recurring *responses* on the part of the congregation, lends its important aid in recalling attention and affording individual participation in the act of worship; this feature being foreign to a choir performance, and rendering the act of prayer to a great extent *congregational* in its character—like congregational singing. It seems to set an unalterable fact that the more you can put *words into the mouth* of the individual worshipper—the more you can effect *individual utterance*, musical or otherwise—the nearer you approach a successful consummation of an act of public worship.

Congregational singing fully realizes this important condition. Choir singing does not.

Impressive effects have always been brought to bear on the worship of the church. Nothing was more *impressive* than the whole arrangement of that God-inspired temple of worship—Solomon's Temple. The Christian Church in all ages has more or less made use of this strong accessory to worship. Art, in its most elevated and holy forms, has been brought into service. Architecture, sculpture, painting, music have by turns, and collectively, lent their impressive aid. Their abuse alone has in some instances brought them into discredit. But, in our modern days of the Protes-

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our Church, we build no more cathedrals; our architecture, comparatively, is of an unpretending and unambitious character; paintings have disappeared; sculpture has disappeared; the choir alone remains as the last feature of impressive church effects. But we have made the mistake of confounding an *[illegible]* and *ornamental* institution of the church (which I hold the choir legitimately to be) with a *devotional* one. We have attempted to unite the *ornamental* and the *devotional*. This is the mistake. Let us cease to attempt this impossible combination of two dissimilar styles. Let us raise choir music to an elevation it has never yet attained; let it improve and devotionally attune us; let it prove delightfully *preparatory* to worship—which it well may do. But let *our worship* in this department be accomplished (as it only successfully can be) by the primitive style of church music—the congregational; the music with which the church, in the days of Christ, commenced its devotions, and continued them for four hundred years; the music that was heard when (not by duos, trios and quartets) *together*—"after supper they sung a hymn;" the music which, even now, around a common altar is often so beautifully heard in the communings of a church, when unpremeditatedly there arises from the usually mute lips of a congregation, the most eloquent and heart-moving music.

R. S. W.

[TO BE CONTINUED.]

THE SCHOLAR TO HIS MISTRESS.

I owe thee, maiden, Gift and Love,
The richest gifts that be;
I wis no gold could [illegible]
My tenderness for thee.
And yet it is not framed of tears,
But I would fain be hurled
Amid the rush of rending years
To prove it on a world.

But since the shining of the sun
Of [illegible] is o'er
And that which once a maiden won
Can charm her heart no more,
I'll serve thee in the noblest way
Inglorious man can find,
And struggle for a conqueror's sway
Upon the field of mind.

My lance shall be the scholar's quill,
My star shall still be Fame
And all the conquests of my skill
I'll twine around thy name.
I'll go where Truth and error meet,
Where glory may be won,
And stand a light for friends to greet,
A rock for foes to shun.

I cannot promise thee bare gold,
Nor robes that fade and rot,
But that which ne'er was bought nor sold,
A name without a spot.
And tho' no proud ones throng thy gate,
Nor mean ones court thy view,
Thou shalt have rev'rence from the great,
And honor from the true.

As turn the children of the East
To greet the rising sun,
As stirs the [illegible] in mother's breast
Towards its only one,
As [illegible] to [illegible] their parent sod
The grateful flower and tree,
So shall my soul be turned to God
My heart be true to thee.

J. H.

A Harper's Salary.—Henry VIII. of England gave forty shillings and a pipe of wine to Richard, his harper, and a pipe of wine to Beatrice, the Harper's wife.

Musical News from Everywhere

—NEW YORK.—

The Philharmonic Society opened their performances of the new season on Saturday evening of last week at Metropolitan Hall. A numerous and choice audience were in attendance. Before entering on the particulars of this interesting performance, we feel obliged to say a few words on the disposition of the orchestra.

1st. We cannot account for the necessity of the performers standing. Aside from being uncomfortable to them, this looks badly and impresses the spectators uncomfortably. The artists appeared like men in a hurry, refusing seats as it were, to dispatch their task the sooner and to be quicker off.

2d. We were still more surprised to see the tenors (violas) sent almost to the top of the orchestra, as a useless luggage, shoved here among a dozen or four of brass and double basses. To our thinking the place assigned to the tenors was not rational; the tenors, from their very character, must never be separated from the violins, their brothers, between which and violoncelli, they serve as a connecting link. The consequence of this was disastrous on the present occasion; not a single passage of these effective instruments reached the audience during the instrumental performances. The only instance in which the tenors were enabled to give signs of existence, was in the Aria from Mozart's *Don Giovanni*; and this, on account of the trombones and other loud brass instruments being silenced by the judicious composer.

The violoncelli were also scattered among the double basses and not satisfactorily arranged. The violoncelli must, like the tenors, form a compact body. Nevertheless when the leader has at hand a large number of them, which is not the case here, he can associate some of them with the double basses. As to the latter, they ought to bring up the rear of the orchestra, and only by rare exceptions be placed in the center. It is true, in very large orchestras two or three (the best) are placed there, serving as a leading part to instruments [illegible] them.

Let it be understood that the foregoing remarks are not intended to impeach the leading of Mr. Eisfeld, which was indeed unexceptionable.

The concert opened with the Symphony in D, called *The Seasons* by Dr. Louis Spohr, performed by the Society for the first time.

The main characteristic of this composition is that each season is distinguished by the peculiarity of style in the music. For winter the composer has used the minor mode, and in this introductory part he has made a great display of imitations suspended skillfully to by the several departments of the orchestra. This clearly shows the peculiar qualities of Dr. Spohr's style and genius.

A merry movement of *valse* ingeniously introduced describes the joyful sports of spring.

As a description of summer, the "mutes" in the stringed instruments, are in our opinion a master stroke. They give by their dead sounds an adequate idea of the silence occasioned by the heat in a sultry summer day. The andante was excellent in the conduct of this part.

The composer closes his work by the description of autumn. Here the orchestra raises upon an animated motive, contrasting with the preceding by its liveliness and its clamorous character. This composition, in spite of its unquestionably good qualities, lacks the poetic elegance of Mozart, and the sublime elevation of Beethoven. Although carefully interpreted, it did not produce a great effect.

Berlioz's overture to *King Lear* is a magnificent work, abounding in new and mighty effects. It [illegible] to most rich grandeur and [illegible] instrumentation. It was the noblest instrumental performance of the evening, both by its noble character and the perfection of its rendering by the orchestra. We cannot understand how people can deny the musical genius of Berlioz; but among his countrymen no justice has as yet been done to him. Let us hope that the Institute of France, to make amends for this, will call him to succeed the illustrious Onslow.

The concert closed with the *Vampyre Overture* by Marschner, remarkable for its lively and animated instrumentation.

Mrs. Bostwick, whom we have heard repeatedly, has never sung so well as she did on this evening. The Aria from *Don Giovanni* was a triumph for her; her taste and the purity of her tones gave full justice to this beautiful composition. The cadenzas which crown the air were given in the most perfect style. *The Wanderer*, by Fesca, gave great credit to Mrs. Bostwick. In general the songstress lacks distinctness in the utterance of words.

And what to say of Mr. Aptommas—the eloquent harpist? he was most admirable in his two performances, especially in the first, the *Grand Fantasia* on themes from the opera *I Montecchi e Capuletti*. The young performer gained the warmest applause from the audience, which was justly due him.

Mr. Hauser performed a *Fantasia-caprice* in D for the violin by Vieuxtemps. The execution of this artist is remarkable for the correctness and gracefulness of his bowing; in the most difficult passages every note reached distinctly the ear, so as to convey to the minds of the hearers the full thought of the composer. The trills and cadences also in Mr. Hauser's execution are admirable. We would add that this Vieuxtemps composition is of a very superior style. It was well accompanied by the orchestra.

The Philharmonic Society have auspiciously inaugurated the season. We hope yet to hear some choral compositions from them.

—BROOKLYN, Nov. 28, 1853.—

A sacred concert was given last Sunday evening at St. Paul's Church, Brooklyn, for the purpose of assisting in the purchase of a church for the German Catholics of that city.

The concert was well attended, the music well selected and the pieces, classic and popular ones, well executed. The performers were all Germans.

Madame Stephanie, soprano, sang *O Salutaris*, written expressly for her voice by Stiehler, and an elaborate composition by Pacelli. In both pieces she had an opportunity to show the purity, flexibility and range of the extent of her voice. Up, up went her bird-like notes, higher and higher. Do sharp, Re, Mi flat, Mi came out pure, clear and round even the last.

Mr. Liberali, tenor, possesses a fine and telling voice, of the real tenor timbre; at times powerful, and then again of almost feminine sweetness. It is always to be called an excellent one. His solos were sung very well.

Mr. Gehrlein sang a *Laudate Dominum*. His voice is an excellent deep basso, and of remarkable effect in concerted pieces or in chorus. In his solos his notes appear too heavy and thick, and sometimes nasal, particularly in the upper register.

The *Salve [illegible] Domina* sung by Mr. White, was executed with much expression and feeling, but we have heard his full and rich baritone to better advantage in other compositions.

A soprano solo, *Ecce panis*, by Cherubini, was finely sung by Miss Forster. This lady possesses a voice of more than ordinary merit and needs only a little patient study to make her one of the leading voices of the day.

The *Magnificat* by Lambillotte, with brilliant organ accompaniment, and the *Tantum Ergo* by Rossini sung by Madame Stephanie, Liberati and Gehrlein, were the concluding pieces. In the latter piece Mr. Liberati's voice produced an excellent effect.

Mr. Meyerhofer, organist of the Church of the Nativity, New York, was the leader of the concert. His leading was efficient and his organ accompaniments showed an execution and appreciation of music rarely met with. We had seldom heard a better organ than that at St. Paul's.

——OUT WEST, Nov. 14th.——

FRIEND DYER:—I would tell you where I am, but you would not know, for this place is not on the map, and the geography makers never heard of it; but it is a nice little village after all. I've been out straining my eyes to see something, but can't. We are so far out in the prairie that we can see only the sun and moon. There is one advantage that the people out here have over those in your village, viz: they have room [illegible] [illegible] that I want."

I reckon you would have thought so if you had been here last Friday and Saturday nights. Only a few hours' notice was given that Mr. Foster and his brother had come, and though the lightning flashed and the thunder roared (an introductory salute) and the rain fell in torrents, the house was crowded, and a class of between 100 and 200 formed. It would have astonished you to have heard them sing anthems, chants and glees. The singing of the choir would compare well with the singing in most of our New England villages.

The "suckers" are wide awake in regard to music. They sing well and study hard. One hundred good teachers could find employment readily and at wages from $100 to $200 per month in this State.

Mr. Bradbury lately visited Illinois, and won for himself "golden opinions." Go where I may I find Webster's spelling book and one of Bradbury's music books in almost every family and school.

By the bye, I heard Mr. Pike speaking of O. in account of the interview he had with him. He declares that he will settle himself in a few days, as he [illegible] just now with 400 to 500 pupils.

Harmoniously yours,

ONE OF THE WILD BIRDS OF THE WEST.

Letter from Mr. Pilkins himself.

[illegible]

Mister Dyer & Mister Willis the New york Music gents (for youre all collogued together) Dear Sur I take my pen in han to rite to thee to tel you Ime well & so is my lady & the children & I hope youre injoyin the same blessin. Now Mr I be to no what is the cause of paintin me & [illegible] you rote all that stuff bout what I sade in your shop.

I sposed of you said nuthin it woud be like what I sed. Now the watch I got in that Orion [illegible] I giv him fair & hear his trade in the mark [illegible] so I warnt so much cheated. Agin you make out I [illegible] plenty after—I [illegible] yure paper [illegible] I dont [illegible] going [illegible] by [illegible] any other such place [illegible] & I [illegible] Mr Woodbury [illegible] the I wish he hadnt printed them book [illegible] books with thee own [illegible] in songs in the blue end of it. I [illegible] you [illegible] them mistakes.

What you sed about me dun me a heap uv good. Ive bin rit to for copies of yur jurnal & I jist tel em to take the paper and not be a borryin. You dont see every feller that gets out git in the paper. Now lets show that I [illegible] up a deal [illegible] when I travell & its astounded that Ive seen peopel [illegible] William Pilkins Esq late of New York! Then the cars. Every wher I go peopel is enquirin the best way to New York & for the best tavern & wher to git the best bargins in joolry & sich like — What do ye think I tel em to goo? That gives me influence.

You shood see sum of them fellers from Connecticut & Boston & New York with har on ther upper lip (mustashes we call em) the britches & big coat sleeves [illegible] in round one hour. They think they no all, but I jis blo em up, for I no jus bin thar myself. I hev seen of em goin thru the nation to them parts [illegible] [illegible] a dishtery & [illegible] [illegible] in lessons, & sum teach fiddle & [illegible] [illegible] and then teaches [illegible] so I jist expose them hum bugs and the peopel flock around my standard.

I want to tel you bout my trip to Boston & the mewsick I heerd in the meetin houses and the Music with the Choir but I can't do this for I must [illegible] & cultivate [illegible] voices. I wish you would rite me & tel me of the grand meetin in Trinity Church is still going—how many concerts there's made [illegible] the contest has ascended from wall street & took in any on the match sellers & send me yure paper which is the [illegible] with wich [illegible] I saw you. I think I'll go to Boston & open a "Cademy Mewsicale"—I bleeve they call it, a single shcule com that name. I must close.

WILLIAM PILKINS.

Nota bene. Ive bin a travelin a heap [illegible] late, and if you think I hit [illegible] anything too [illegible] the karacter uv yore paper [illegible] about em.

W. P.

[Pilkins, you ungrateful feller, you have [illegible] did one best for you. However, send along your "[illegible]" articles and we'll forgive you.—ED.]

——ALBANY, Nov., [illegible].——

Messrs. Dyer & Willis:—A large musical society has been formed in this city, which is called the "Concordia Society." They are now rehearsing some of the compositions of the best masters, including selections from *Tancredi*, *Das Nachtlager in Granada* and *Guillaume Tell*, and they are about taking up some selections from *La Sonnambula*. As the object of this Society is the mutual improvement of the members, its expenses will be met by the honorary members who pay a certain sum which entitles them to an admission to all rehearsals. No public concerts will be given where money will be taken for tickets.

But one thing is now wanting to ensure the prosperity of the Concordia Society, namely: that its officers be interested in its success. At present there are one or two who do not feel the least interest in music, notwithstanding they have daughters who sing and play. With such officers, the Society cannot prosper.

The present soloists are Mrs. Page, Miss Gallen, Mr. Wallace, Mr. Durfee, Mr. Chatterton and Mr. M. Cone. The Society has many fine voices, and is [illegible] in the city. Its present officers are C. D. Rathbone, W. B. Sprague, Jr., E. D. Worcester, Henry Russell. Conductors, Thomas Spencer Lloyd and Philip Mayer. As Mr. Mayer presides at the pianoforte, the burden of drilling the bass falls on Mr. Lloyd, who, although quite young, is exceedingly popular with all the members. Notwithstanding Mr. Lloyd's advantages have been limited, yet by constant application and severe study he has acquired a high and deserved reputation as a musician.

MUSIC IN THE CHURCHES.

In Saint Paul's Church they have a quartet. Mrs. Henry, the soprano, has a good quality of voice and manages it well. Miss Sewell, the contralto, has an excellent mezzo soprano voice. In a short solo which I had the pleasure of hearing her sing, she displayed exquisite taste. The bass is sustained by Mr. S. W. Whitney. In chanting Mr. Whitney is unexceptionable; his bass is too decided and powerful. In some instances, however, he sings quite too strong for the other parts. His voice is not naturally of a blending character, and I would suggest that he take a little more pains to cultivate that quality of tone which is so necessary to a quartet. For the want of a good tenor the organist, Mr. G. W. Warren, sustains that part himself. Mr. Warren is a genius—full of enthusiasm, and has much skill and taste in the management of his choir. The organ is not large, but has some beautiful stops in it, the trumpet being (I think) the best I ever heard—and was recently put in by Mr. McCallum, of Philadelphia, of whom I will speak hereafter. I cannot conceal that the style of music usually performed in this church is that of operatic church music. A great portion of it is of Mr. Warren's own composition, and is, in most instances, very nicely molded in the minds, yet I am often reminded of the concert room by it rather of the church. I believe this state of things is owing to the fact that the congregation require it. Mr. W. knows their taste and composes and adapts his music to their wants, like a good, obedient child.

St. Peter's Church (in State street) has a fine quartet, under the direction of Mr. Albert H. Wood. Mr. Wood is a young musician of much promise. His execution upon the piano is quite elaborate, and, like Mr. Warren, he is deserving the reputation he has already acquired. I would here whisper a word in Mr. Wood's ear for his meditation, namely: that the opinion of one's own friends, and the applause of the multitude are not sure indications of excellence; and that, in some instances, a person may well say "deliver me from my friends." Mr. W. possesses natural qualifications, which with constant study and application would make him one of the most popular pianists in America. Nature has been bountiful in every respect; let him but do his part, and his success is certain. Miss Field sustains the soprano in Saint Peter's Church. She has a remarkably sweet voice, and sings very tastefully. Mrs. Shaw has a very fine quality of contralto voice, and would be an acquisition to any choir. Mr. Wheeler has a remarkably fine quality of bass voice, of extensive compass. Would he devote a little more time to the practice of the scales, he would find himself much improved thereby. Mr. Durfee has a very nice tenor voice, limited in compass, but under a good degree of cultivation. This choir sing finely together; voices well balanced and effective. A little more attention to the adapting the words to the hymns would improve that portion of the worship. I would suggest to those having control of the music, that their organ is in a wretched condition, and that the music can never be satisfactory until the instrument be thoroughly overhauled.

The music in the Rev. Dr. Campbell's Church (Presbyterian) is under the direction of the organist, Mr. Thomas Spencer Lloyd. The principal soprano is Miss Gallen, formerly a pupil of Mr. F. I. Ilsley. The balance of the choir are volunteers. Most of the music used here is of the strict church style, mostly choral. The organ is a large, fine toned instrument made by Appleton of Boston. The edifice I think the handsomest in the city.—The choir in the Dutch Church is led by Mr. George Ilsley, who has a remarkably fine tenor voice; the organ (a small one) is played by Miss Marchant; the soprano, alto and tenor good; bass light.

The Albany Cathedral is the largest edifice in the city, and has the largest organ. This responds to the touch of B. J. Carmody, who is also director of the music. He has nearly fifty singers, and although they have been together but a short time they sing very well. Mr. Carmody is a very superior organist, and a perfect gentleman. He is an old established teacher; is held in high esteem by pupils and par-

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trons, and exerts a strong influence in musical matters.

Mr. Philip Mayer is organist at Dr. Sprague's Church. Mr. M. is as well known as an old and successful music teacher, that he needs no commendation from me. He has a large chorus choir. The principal soprano is Miss Page, who has a fine quality of voice, rich in tone, quite flexible and resonant. Could she have had a good master in her early days of study, she would have made one of the best soloists this country has produced.

At St. Joseph's Church Mr. W. H. Morange presides at the organ. Not having had an opportunity to hear the music of this church, I can only say that I understand it is very good. Mr. B. J. Wallace is the tenor, and teacher of the choir. Mr. Wallace's voice is, strictly speaking, a baritone, of fine quality, good compass and very flexible. He has given especial study to the art of singing—to the mechanism of the throat, and to the proper development of the voice. In this department he excels, and can be safely recommended to any person who would like to place themselves or children under a competent instructor of vocal culture.

Mr. F. I. Ilsley is an old teacher of music and is well known in Albany. I had the pleasure of listening at the performance by one of his pupils (a Miss M.) of two or three selections of classic music—a song by Schubert, *Ah! non Giunge* and *Robert toi que j'aime*. An affection of the throat somewhat marred the beauty of the fair singer's tones; yet in point of style and execution it would be difficult for many of the more matured vocalists to excel her. In reading music she can scarcely be excelled, and her execution upon the piano is prodigious.

AMUSEMENTS.

Of all places for concerts, Albany caps the climax. I really think that Ole Bull and Strakosch are the only persons who can draw a house. A short time since Miss Rosina Collins (a very superior virtuoso) gave a concert here, accompanied by her sister (Miss Emma) and some of the best talent of the city. The press (after listening to their performance at a private rehearsal) were unanimous in their praise; the musical profession extended their influence; and the result was—a sum not exceeding thirty dollars was taken at the door. I am creditably informed, that every artist who comes here loses money; a fact which I hereby state for the benefit of whom it may concern.—Strakosch and Ole Bull are exceptions; they make money here.

MUSIC STORES.

There are now three music stores in this city. Messrs. Mayer & Collier (513 Broadway) have been long established and keep a good assortment of sheet music, and every variety of musical merchandise. They are sole agents for Chickering's pianofortes, and keep on hand an assortment of instruments from the best New York and Boston manufacturers. (See advertisement.)

Mr. F. I. Ilsley has recently fitted up a music store at 541 Broadway, where he presents to the public daily all the recent music published throughout the country, and keeps an excellent assortment of instruments and musical merchandise generally.

Messrs. Boardman & Gray have erected a large and convenient building for the manufacture of their superior pianos. They employ nearly one hundred hands. At some future time I may give a fuller description of their operations. I would now merely suggest to those who intend to purchase their instruments to send in their orders a long time before they wish to get them, as the demand for their pianofortes is astonishingly great.

Messrs. Bathyds & Morange are manufacturing some fine instruments, and have already opened a large trade with Canada. Competent judges speak of their instruments in the highest terms.

Music is said to be taught in the public schools, but those to whom this important branch of education has been intrusted are incompetent properly to fill the station to which some unaccountable influence has elevated them; consequently the music in the schools will never rise to a very exalted pitch. It behooves those who have the expending of the public money to secure competent teachers in every department of education.

I am greatly indebted to Messrs. Carmody, Wellam, Warren, Wood, Ilsley, Lloyd, and Mayer & Collier for my success in this city. *The Musical World & Times* is taken by a large number of the first families in Albany and by every music teacher that amounts to anything—so is the case wherever I have been. I have a rod in pickle for a certain class of music teachers, which I will produce on some future occasion, having already transcended my usual limits.

Please present my compliments to Messrs. Beebe & Co., and tell them that "the hat," after having buffeted the storms of the ocean on the eastern coast of the United States, traversed a part of Cuba, crossed and recrossed the Gulf of Mexico, been two thousand miles up the Mississippi, the whole extent of the Ohio, across Lakes Erie and Ontario, the Alleghany, Green and White Mountains, thousands of miles by stage coach and railroad, covered with winter snows and drenched in vernal showers, used as a water pail and slept upon as a pillow, comes out in right good shape, and shows a strong disposition to "try it over again." The fashion having changed somewhat, however, it is proposed to exchange said hat for another of the same sort.

Truly yours, I. S. B.

—CINCINNATI, Nov. 18, 1853.—

Mr. Editor: The principal feature this week has been the lecture of Mr. Wetherbee on Vocal Melody. It came off last Thursday evening to a discriminating audience.

The subject (The Oratorio) was treated of in fine style without oratorical effort—brief yet lucid and marked throughout by a clear and distinct enunciation. The following was the programme:

Aria di Chiesa,	Stradella.
Behold, I tell you a mystery,	Handel.
O Lord, have mercy,	Pergolesi.
Now heaven in fullest glory,	Haydn.
Grand Scena—Fall of Zion,	Paisiello.
Pro peccatis—Stabat Mater,	Rossini.
[illegible] in Sorrow—Crucifixion,	Spohr.
O [illegible] Thou couldst need—Elijah,	Mendelssohn.

The pieces as well as the lecture were finely given; and the lecturer being in good voice, the compass, quality and flexibility of his fine organ were well exhibited.

Thalberg's concert came off this evening, to a full house.

Madame the Baroness de Berg is announced for Monday evening, she having been detained on the river.

The Amateur Society gives its first concert Friday evening next.

Ole Bull, Patti and Strakosch are announced indefinitely, all of which I will advise you of in due time.

M.

Since the above was put in type we have received another Cincinnati letter from "Nemo," embodying the same information, with the following additional paragraph:

Mr. Trask has afforded us another new musical feature and popular topic of comment. His new and beautiful store on Fourth street is certainly deserving notice and a visit. In point of good taste, ornamental arrangements and display of merchandise it has no rivals in the West. The piano rooms, for sound, light and convenience are remarkably fine.

Nemo.

—[illegible]VILLE, C. W., Nov. 10, 1853.—

"I pity the sorrows of poor old lady Seraphine,
Who's years alas! have numbered fifty nine."

Mr. Editor:—You have often expressed a wish to have news of musical progression from every part of the known world, and perhaps you will not object to a little from Canada, flavored with a small modicum of satire on a certain musical humbug who now infests our quiet little community. I find this improvement in the art of music is often we want, but alas! Art must suffer where ignorance predominates. The old dame who presides at the Seraphine in one of the church choirs in this place, answering to the beautiful cognomen of "old lady Seraphine," of the real old Hibernian school of fiddlers, and who often sings most lustily—

"Oh, did you never hear the 'blarney,'
That's found near the banks of Killarney?"

Well, Mr. Editor, I have not the slightest doubt but this old lady has often kissed the blarney stone, and no mistake. The old dame, who's appreciation of the capabilities of the instrument to produce fine music, in my opinion, are as much as the screech-owl has of singing one of Jenny Lind's love songs. The only test of skill she knows, is bearing down with her whole weight upon the swell, entirely regardless of the sentiment contained in the hymn or psalm. The soft, expressive strains seem nothing to her ears; to such as the creaking of an old ship is more pleasing to her ear than the dulcet tones of the finest instrument. The old lady had the assurance last Sabbath to put a hymn to an organ voluntary, leaving the bass singers to make the best out of the instrumental bass they could. Unacquainted as she is with harmony, she could not arrange the simplest bass to an air.

Le Petit Ole Bull, has been giving concerts through Western Canada to crowded houses, assisted by Madame Julien and Prof. J. E. Goodall. Madame Anna Bishop and Mr. Bochsa are giving their farewell concerts in Canada and are highly spoken of by the press. I have better hopes for the future for Canada. I have recommended *The Musical World & Times* to many musical friends, who will doubtless improve on its perusal.

Should this article meet with your views, I shall be most happy to furnish you from time to time with any important "Musical Oils" that may take place in town or country this coming winter.

Yours, *Flauto.*

Shall always be happy to hear from "Flauto."—[Ed.

—LONDON.—

From the London *Athenæum*.

Considerable practice is now manifest by the music-publishers, in preparation for the season about to commence. Among the continent of new things which are beginning to load their shop-counters, there is the usual proportion of a grain of wheat to a bushel of chaff. The largest and by far the most profitable portion consist of waltzes, quadrilles, polkas, and other appliances to keep in motion "the light fantastic toe." Then there are mountains of trivial songs and ballads, in which the

Blest pair of Syrens, Voice and Verse,

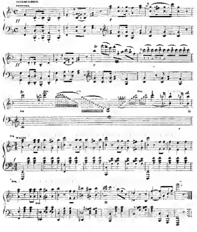
unite their charms to the delight of uncritical masters and misses, to whose taste and capacity namby pamby rhymes and mawkish tunes are quite suited. Then we have the achievements of those professors of legerdemain the fashionable pianoforte players, who pass their time in torturing favorite opera airs into interminable fantasias, caprices, variations, and so forth—in the production of which the great problem is to crowd into one bar the greatest possible number of consecutive notes. This kind of note-splitting, tinselled composition is the fashion of the day and too often renders the drawing room performances of our young ladies a vain, frivolous, and tiresome exhibition instead of being (as they ought to be) a graceful and interesting entertainment. This will be the case as long as the preposterous notion is entertained that great music must necessarily be difficult. At present, ten times as much expensive teaching and laborious practice are required to enable an "accomplished" young lady to scamper at railway speed through some modern fantasia, that would have made her an intelligent musician, capable of playing with taste and expression, the most beautiful works of the really great masters.

Such are the productions which at all times meet the great mass of musical publications. They are not worth the noting of the critic in the real musician. But, mixed up with, and almost lost among the heap, are things of a superior order—works of true artists. To pick out, from time to time, a few of them is, we think, to do some ser-

Crystal Palace Waltz.

Inscribed to Miss SARAH BOWMAN

By AUGUSTA BROWNE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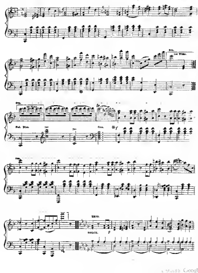
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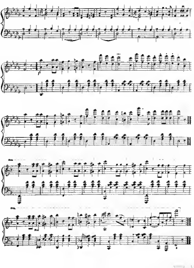
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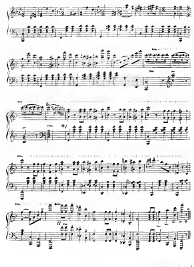
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vice to the musical public; and this, therefore, we propose occasionally to do.

Vincent Wallace, whose fertile imagination and rich vein of original melody have been amply tested by his operas, has produced four nocturnes which are worthy of his name. Their titles are—*In the Happy Summer Time*—*Joyful Spring*—*The Spring and Summer both are past*, and *Autumn*. They are all beautiful, but we are inclined to give the preference to the last, as being the most highly-wrought of the number. It is in a minor key, and the style of the melody with its peculiar changes of key and the instrumental accompaniment in the rhythm of a bolero give it the romantic character of Spanish national music. There are also two ballads by Mr. Wallace—*Say, my heart can this be love?* and *Sweet* [illegible] *Home*—of lighter construction than the nocturnes, but full of elegance and feeling.

* * *

Sheet Music Critically Assorted

—"Nothing extenuate,
Nor set down aught in malice."

MUSIC REVIEWED OF ADVERTISERS ONLY

The [illegible] and
RECOMMENDED FOR PURCHASE.

[illegible] "[illegible] Chest."—No. 1 [illegible]—2 [illegible] Polka [illegible] May Fancy Waltz—4. Young Soldier's March—5 Dancing Wave Polka—Merry Summer Galop. Wm. Hall & Son.

This is a good set of unpretending compositions intended for use in the first stage of piano playing. They are endowed with a remarkable fluency, and not devoid of elegance. Young people will find in them pleasure combined with improvement; they are also carefully fingered.

[illegible] "Summer Evenings." [illegible] melodies arranged for pianoforte. No. 1, [illegible]—2, Woods of Green Erin—3, Lily Bells—4, Kitty Dear [illegible]—5, I cannot give [illegible]—6, Jerusalem my happy home. [illegible] each. Wm. Hall & Son.

Another collection of easy piano tunes of an excellent style. It is intended for pupils of a more advanced talent than the preceding pieces.

[illegible] Wm. "The Twin Sisters." Nos. 1 and 2. 25 cents each. Wm. Hall & Son.

Good arrangement for four hands; easy.

[illegible] Eugene W. "The [illegible] Vernon Polka." Ph. P. Werlein, New Orleans.

Merry and graceful polka; it is not difficult and affords a pleasing practice of the black keys. We heartily recommend it.

[illegible] Robert. "L'[illegible]." W. T. Mayo, New Orleans.

The dance movement is graceful and tuneful. The major key E of the trio is rather awkwardly introduced after the key A minor without any connecting chord. But the primitive motive comes in again naturally and the author closes happily the piece in the major A, which gives the close more buoyancy and animation than the minor.

[illegible] "Souvenir de Schubert," arranged for the piano [illegible]. 50cts. O. Ditson.

An admirable work, but difficult on account of the close harmony combined with the melody which must always predominate over the former.

[illegible] J. H. "Come buy my spring flowers." Ballad. 25cts. O. Ditson.

A tuneful song in 6-8 movement. It is endowed with a fluency which recommends it to moderate singers; it is too strictly confined to the narrow compass of the female voice.

[illegible] "The [illegible] Waltz." 25cts. O. Ditson.

The key of this waltz is A♭ major. It will afford a useful and pleasing study to those who wish something to relieve the tediousness of the flat-keys practice.

Verdi. Rigoletto—"Pretty Maids." Ballad. 25cts. O. Ditson.

It is one of the tuneful and easy melodies with which this opera abounds. It is written in the G major and well suited for the chest-register of the female voice.

Glover, Stephen. "Mary Aileen." Ballad. 25 cents. Firth, Pond & Co.

This melody is simple but elegant. The harmony, though correct, is rather monotonous, being carried out through the principal key only. It adapts itself well to moderate performers.

Burgmüller, F. "[illegible] Napoli." [illegible] melodies. No. 1 [illegible] 2 [illegible] 3 [illegible] Theme de [illegible] 4 [illegible] 5 [illegible] 6 [illegible] Mercadante. 25cts each. Firth, Pond & Co.

These pretty compositions do much credit to the composer above named. He is well known for his charming works for the piano. In these pieces the pupils of a not very advanced talent will find a most pleasing recreation. Nos. 2, 3 and 5 are characterized by their liveliness. No. 4 is built on a charming German theme. All are carefully fingered. G.

* * *

Derby & Miller's Publications

(Any of the works mentioned below can be had (per mail) by enclosing the price to Derby & Miller, Auburn, N. Y., or to Derby, Orton & Mulligan, Buffalo, N. Y.; also, of all Booksellers in the United States and Canada.)

A History of all Nations from the earliest periods to the present time; or Universal History: in which the History of every Nation, ancient and modern, is separately given. Illustrated by 70 [illegible] maps and 700 engravings. By S. G. Goodrich (Peter Parley). Price $[illegible]

This is probably the most valuable historical work extant. It contains some twelve hundred quarto pages. It gives a concise, succinct and comprehensive history of all nations that now exist or that have ever existed, and is copiously and beautifully illustrated with maps and engravings. The author has not confined himself to the dry statistics—the skeleton of history; he gives us a life-like picture of each country and its inhabitants, manners and customs, its animals, its agricultural, mechanical and artistic productions, its growth, fluctuations and revolutions, and in the case of those nations which have passed away, the causes of their decline and extinction. The information on all these points is minute and full, and it is conveyed in a perspicuous and attractive style. At this time, when the nations of the earth are about to undergo, and a number of them are actually in the midst of such mighty changes that old landmarks and governments will be swept away, new combinations formed and new dynasties founded, Goodrich's *Universal History* stands out as a work of exceeding value, as being the only compact source whence the desired information concerning the origin, growth, power and peculiarities of the countries of the world can be obtained.

Gift Book for Young Ladies, or Woman's Mission; being familiar letters to their acquaintances, male and female, employments, friendships, &c., by Dr. Wm. A. Alcott. 75 cents.

Dr. Alcott has become such a well known and popular writer for the young, that his name is a sufficient recommendation of a work. The volume before us is full of interesting information and contains much valuable instruction and advice which would (if heeded) render young ladies wiser, better and happier.

Memoirs of the Mother and Wife of Washington, by Margaret C. Conkling. [illegible] cents.

This is a most interesting and instructive volume. It gives many valuable facts in relation to the lives of its illustrious subjects not to be met with elsewhere. A handsome steel engraving of Martha Washington (the wife of George Washington) adorns the book. We most heartily commend this work. Parents would do their children much service by early placing it in their hands.

What I saw in London; or, Men and Things in the Great Metropolis. By David W. Bartlett. $1.

This is a well written 12mo. volume of some three hundred pages and gives the impressions produced upon a fresh and original mind by "what he saw in London" and the reflections consequent thereon. [illegible], Dickens, Jerrold, the [illegible], the Earl of Carlisle, the [illegible] and other notabilities figure in its pages. The frontispiece consists of a handsome engraving of Mary and William Howitt.

Noble Deeds of American Women; with Biographical Sketches of some of the more prominent. Edited by J. Clement; with an Introduction by Mrs. Lydia H. Sigourney. $1 00.

This is a much needed and useful work. We have had a surfeit of "lives" and "biographies" of men noble and more ignoble, but the noble women of America have never had justice done them, nor have their noble deeds ever been adequately recorded. Here we have particulars of [illegible] hundred illustrious women; and as their "noble deeds" extend over a space of time including the Old Indian and French Wars, the Revolution, the Indian Wars that succeeded, the second War with England and the subsequent difficulties with the Indians on our Western Frontier, the interest of the work may be easily imagined. We have here recorded instances of bravery, self sacrifice, devotion to principle, suffering, endurance and patriotism on the part of woman that should make that conceited humbug man blush to the tips of his ears at the injustice with which he has so long treated the sex in whom the Almighty has embodied all the better sentiments and attributes of humanity. Buy the book incontinently, is our sincere advice to all our readers.

Fresh Leaves from Western Woods. By Metta Victoria Fuller. 12mo. pp. [illegible]. Price $1.

Miss Fuller has many admirers, and in the volume before us they will doubtless find ample nutriment on which to feed their admiration. We speak at random, not having examined *Fresh Leaves*.

The Life of Lady Jane Grey. By David W. Bartlett. 12mo. pp. [illegible]. Price $1.

Who has not wept over the brief and touching narratives of the tragic fate of Lady Jane Grey, that have from time to time appeared? We well remember the account which is given of her death in the old *English Reader*—the best reading book for schools, by the way, we have ever seen—and how all the boys and girls used to cry over it and declare that "if they had been there things would have gone differently, or they'd have known the reason why." Mr. Bartlett has given us a full and reliable history of Lady Jane's life from its commencement to its close, with much collateral and documentary history relative to Queen Mary and the leading spirits of that day, the whole forming a volume of thrilling interest. A handsome steel engraving of Lady Jane Grey is also given.

The White Slaves of England. Compiled from official documents. With twelve spirited illustrations. By John C. Cobden. 12mo. pp. [illegible]. Price $1 25.

This work is positively awful. Such scenes of oppression, outrage, wrong and suffering as are here depicted and *pictured* we have never read of elsewhere. That white men—members all Christian churches would condemn the children of their neighbors, their nieces and daughters, to a life of unrequited body-killing and soul-destroying servitude, deep down in the coal mines of England, where the blessed light of heaven or the cheering rays of the sun penetrate never, would be too horrible for credence were not the proofs so clear and strong and overwhelming as to command the belief of the most unwilling mind. The facts set forth in this volume were supplied by a Parliamentary committee which was appointed for the purpose of investigating the condition of the laborers in the English mines, and these facts are explicit and awful; while some of the illustrations that depict the manner in which the operatives (boys and girls) are treated are intensely provocative of indignation. The *White Slaves of England* (we mean the book, not the boys and girls) is having an immense sale, and it will probably meet with a success equal to that of *Uncle Tom's Cabin* and *Fern Leaves*.

THE THREE MRS. JUDSONS: being the Lives of Mrs. Ann H. Judson and Mrs. Sarah B. Judson, and a biographical sketch of Mrs. Emily C. Judson, (Fanny Forester.) Missionaries to Burmah, with an engraving of the first and last. By Arabella W. Stuart. 12mo. pp. 356. Price $1.

We have not read this book, but from a cursory glance at its contents we think the authoress has made the most of her materials, and what they were all the world knows. The name of Adoniram Judson is known and revered wherever the English language is spoken; and his labors and sufferings in Burmah, and those of his wives, furnish ample scope for a work of thrilling and enduring interest.

THE AUSTRALIAN CAPTIVE; or an Authentic Narrative of fifteen years in the life of Wm. Jackman. In which, among other adventures, is included a fearful residence of a year and a half among the Cannibals of Nuyts' Land, on the coast of the great Australian Bight. Also including, with other Appendices, Remarks, [illegible] from the latest and best authorities. With various illustrations. Edited by Rev. I. Chamberlayne. 12mo. pp. 4[illegible]. Price $1 25.

The title of this work is so extensive and comprehensive that it is not probable that we can say anything to add to the reader's conception of its character: it therefore only remains for us to say that the story is well told; that it abounds with wild and tragic and comic adventure, and that much valuable information is given in relation to Australia, which would be exceedingly serviceable to those who contemplate a visit to that part of the world.

THE LITTLE CROSS BEARERS. By Caroline Chesebro'. For sale by C. J. Young, 140 Fulton Street, New York.

This is a pretty little "juvenile" for the holydays. It contains two stories for children, written in an attractive style, and conveying much good instruction and useful information. Parents will find the *Little Cross Bearers* an excellent book for the little folks.

Review of Templi Carmina.

BY EMILIUS GIRAC.

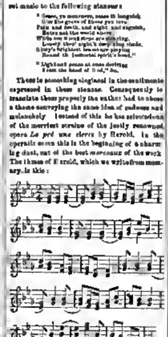
TEMPLI CARMINA. A Collection of Church Music arranged and adapted for Churches of different denominations. By George Kingsley. Northampton, Mass. Hopkins, Bridgman & Co.

We have often regretted, when examining church music-books, that their authors have resource to works already in circulation and still more to music originally written for other localities than places dedicated to worship, namely, for the stage. This is the worst thing that could be done. Operatic music, in its general features, disagrees, and must disagree with sacred music; as the latter also must disagree with the former in style and conception. We maintain that it is to profane our venerated places of religious intercourse, and to offend the Supreme Being to whom we address our prayers, to embody our hymns in sounds which have already served to interpret human passions. Compilers attach sacred words to a popular air or chorus of an operatic work, the reminiscence of which will, in their estimation, gratify religious congregations. Does it not, on the contrary, hurt their feelings to suppose that they may be pleased with the remembrance of profane songs in a place where they must be presumed to repair for no other purpose than to imbue themselves with sentiments of adoration and piety? But apart from this high consideration, there is another evil not less important in an artistic point of view, which we cannot but point out. A compiler selects a melody from an opera in order to adapt sacred words to it. This melody is remarkable for its rhythm and adaptability to the situation of the plot. Well, now, as the sacred words are of a metrical structure quite different from that to which this melody had been adapted, the compiler is obliged to alter and mangle the rhythmical arrangement of the composer, and thus destroys all the merit, charm and character of a composition excellent in its primitive conception. Of course the peculiarity of the musical adaptability is thrown down. We have a striking illustration of this in the book now before us. The author had to set music to the following stanzas:

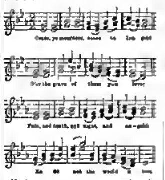
"Cease, ye mourners, cease to languish
O'er the grave of those you love;
Pain and death, and night and anguish,
Enter not the world above.
While our silent steps are straying,
Lonely through night's deep'ning shade,
Glory's brightest beams are playing
Round th' immortal spirit's head."

"Light and peace at once deriving
From the hand of God," &c.

There is something elegiacal in the sentiments expressed in these stanzas. Consequently to translate them properly the author had to choose a theme conveying the same idea of sadness and melancholy. Instead of this he has selected one of the merriest strains of the justly renowned opera *Le pré aux clercs* by Herold. In the operatic score this is the beginning of a charming duet, one of the best *morceaux* of the work. The theme of Herold, which we write from memory, is this:



This is a quaint and mirthful strain, if there has ever been such. It has inspired Musard and Jullien and a thousand others, with the liveliest quadrilles. It is such a melody which Mr. Kingsley pitched on to translate the above mournful stanzas, but with notable alterations, as will be seen. The rhythmical structure of the French composer did not suit the metrical structure of the verses. What did (in such dilemma) the inspired compiler do, to force the music to comply with his purpose? He has so arranged or rather disarranged, Herold's airy and lively structure, as to change it into a slow, heavy and commonplace construction, which runs as follows:


Cease, ye mourners, cease to lan-guish
O'er the grave of those you love;
Pain, and death, and night, and an-guish
En-ter not the world a-bove.

We do not know what movement the author intends to give to his arrangement; very likely he repudiates that of Herold, who would have also repudiated, as would any man of taste, that of Mr. Geo. Kingsley. It may be seen, then, that the melody thus arranged is not Herold's at all, but Mr. Geo. Kingsley's composition. We are not the gainers by it, by far. Add to this the offences made against taste and religion by the sacred words. We have discovered several other faults of the same kind in the *Templi Carmina*. We content ourselves with this quotation.

There is another mistake very usually perceived in sacred selections of music: I mean the adaptation of words to instrumental themes. Besides the grievance just mentioned, there is one inherent to this kind of composition. As the instrumental style admits of a freer movement, we meet in it with intervals that are not allowed in the framing of chorales, such as skippings by augmented fourths, diminished and augmented intervals and sevenths. Moreover, the compiler has to remodel the accompaniment, an attempt which, in many instances, injures the melody, whose accompaniment had very often been so managed by the composer as to make it become striking. This melody also, by being made to serve another purpose, loses the peculiarities which it had borrowed from the character of the instrument to which it had been adapted.

It may be seen from all these circumstances that the artist who arranges sacred music and he alone, is a man of taste, and as such he will, in almost all cases, reject instrumental music for religious purposes. This again is another blemish to be attributed to the author of the *Templi Carmina*, in which we find arrangements from Herz's piano concertos, from Viotti, Clementi, Beethoven's symphonies, and Herold's overtures. Our wish would be that church music-books should only be undertaken by such artists as are able to compose the music for church uses. We would allow a compiler to resort only to centuries, masses, or other compositions of the same kind, bearing with them a kind of sacred favor as it were, which raise them to worship; or to old melodies originally adapted to sacred poetry. So did Mr. Lowell Mason in the *Carmina Sacra*; so did recently the authors of the *Shawm*, and these works have met with an incomparable success. The author of the *Temple Carmina* borrowed too often his tunes from secular or profane compositions. This is the more to be regretted; Mr. Kingsley being an able harmonist and composer, as is demonstrated by his own contributions to the work now before us. Among others we will point out the anthem on page 291: *Hark! the herald angels sing*. This is a large composition which shows that the author knows well how to develop a musical design. The anthem on page 295: *It is a good thing to give thanks*; the sentence on page 300, *Eloi, Eloi, Lamma Sabacthani*, are good compositions which evidence the qualifications of the author as a composer. If we have to reproach him with having too often introduced operatic music into his work, we must also praise him for having inserted in it such pieces as *Softly now the light of day*, on page 284, arranged from a beautiful trio by Cherubini; *O Come every one that thirsteth*, on page 287, from Mendelssohn's *Elijah*; *Lord our Creator*, on page 304, an admirable and most effective fugue from the same work; and finally, the beautiful anthem *Father hear us*, on page 300, which is an excellent arrangement from the admirable piece in Mozart's "Requiem," *Lacrimosa dies illa*. Such quotations make amends, in some respects, for the other arrangements from secular music.

We have discovered in this work some breaches of the laws of harmony. But these blemishes are very few, and are not sufficient to debar the author of his claims to public favor and patronage.

* * *

ERRATUM.—The address of Messrs. Lamport, Blakeman & Law, Publishers of the *Lady's Gift Book*, is No. 8 Park Place, not No. [illegible], as given by their advertisement in our last number.

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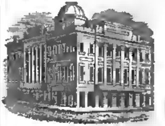

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THE WHITE SLAVES OF ENGLAND.

NEW BOOK BY JOHN C. COBDEN.

"As we have been great in crime let us be early in repentance. There will be a day of retribution, wherein we shall have to give an account of all the talents faculties and opportunities which have been intrusted to us. Let it not then appear that our superior power has been employed to oppress our fellow creatures and darken the creations of one God."—*Wilberforce.*

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Chapter 11.—SLAVERY IN BRITISH INDIA.
Chapter 12.—THE CRIME and the DUTY of the ENGLISH GOVERNMENT.

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NOTICES OF THE PRESS.

The author has gone extensively into detail—wielding an honest and fearless pen and backing his weighty arguments by copious extracts from the official records of England. He has made a glorious book—one that will find its way all over the land and be a source of immense good. We hope the canvassers will lay hold of this work.—*Buffalo Express.*

We thought, before we read this book, the subject was one with which we were tolerably familiar, but were greatly mistaken, and but for the evidence with which the author's assertions are sustained, we even now would not dare to credit the accounts of indigence and misery.—*Wes. Mag.*

It depicts the condition of the factory operatives and other laboring classes of England in so vivid a manner that English philanthropists will no longer have occasion to turn their attention to African slavery while they have the genuine home made and more abhorrent article under their very noses all the while. It is a capital book, and entitled to a place in every man's library.—*N. Y. Mirror.*

It is certain that it contains much which is true enough to make one shudder at the enormities practised upon the poor both by the government and aristocracy of England.—*Syracuse Journal.*

Among the numerous books that have appeared on the subject, the one now before us, is fraught with the greatest horrors, the most shocking evidences of man's inhumanity to man.

The White Slaves of England are here displayed in a condition that must touch the heart of every philanthropist, and bring tears from eyes unused to weep.—*Phila. Am. Courier.*

We hear a [illegible] any vindication of American slavery, other than is to be derived from the fact of its British origin and of its being an hereditary and entailed evil, it shows that it is with an ill grace that ten thousand maledictions are poured forth upon us by a nation which not only originated the evil of which they complain, but in the midst of which even now the blood as well as the bondage of myriads is every year crying to heaven for vengeance.—*Puritan Recorder.*

Here is a book which not only carries the war into Africa, but absolutely belabors a nation most seriously with the cudgels provided by itself.—*Arthur's Home Gazette.*

The picture which this book presents of the sufferings, privations, hardships and misery of the laboring classes of England would appear incredible to the reader if the same were not backed up by proof positive and undeniable.

We predict for the work just what it deserves—a wide spread circulation.—*N. Y. Dutchman.*

It contains much interesting and valuable information and we doubt not that it will find many readers.—*Chicago Evangelist.*

It unfolds degradation and misery such as the mind of man unaided could scarce imagine.—*N. Y. Sun.*

To those unacquainted with these portions of the English social system here bared to the public, the revelations will be regarded with wonder—perhaps with horror.—*Roch. Adv.*

We confess that the revelations here made are perfectly appalling. The height and breadth and depth of England's iniquity never have and never can be fathomed or conceived. Her oppression of her poor subjects is almost without a parallel in history. Her cruel culpable neglect to provide for their mental and moral culture stamp her as the first among the oppressors of mankind.—*Utica Herald.*

Such utter degradation, such low and hopeless servitude, such besotted ignorance, such brutal and dreadful cruelty, and such sickening disgusting awful scenes of horror as are set forth, are enough to put to blush the most savage barbarity. Still we have it all and more in proud philanthropic enlightened England—all the degradation, slavery, cruelty and woe—the subjects of which are white men, white women and white children—the same race and blood as their oppressors.—*Syracuse Star.*

While "Uncle Tom" and "Solomon Northup" are luring the English into the mysteries of our plantations and slave pens, Mr. Cobden has been compiling from official documents a brief history of their slaves. It is a sad record of National misery and crime. The Coal Miners, the Needlewomen, the Coolies, the Factories, and the Press Gang are each described in turn. Volume after volume of nonsense has been written and day after day spent in debate upon these topics, but we doubt if they ever have been so fairly represented before in all their length and breadth. Its scenes are pictures from real life. It will doubtless sell rapidly and be widely read. If the actual slaves of England, at home and abroad, could be reckoned up, she would probably be found to have more than any nation on earth—enough at any rate to justify the recrimination that it does not become her to reproach others for the sins she herself is committing.—*Albany Evening Journal.*

The whole spirit of the work is in perfect keeping with a remark which we once heard Robert Southey make—viz. "Great Britain ought to be ashamed to talk of American slavery so long as her factories continue to be the scenes of such horrible degradation and suffering."—*Albany Argus.*

This is a large well printed volume, mainly compiled from official documents. Some of the most exciting descriptions are illustrated by spirited wood engravings, though this is hardly needed, for more revolting pictures of degraded humanity than the author has sketched no one need desire to read.—*Dollar Newspaper.*

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor | NEW YORK, SATURDAY, DECEMBER 10, 1853. | VOLUME VII Number 15.

Dissolution.

The co-partnership heretofore existing between the subscribers under the firm of Dyer & Willis, is this day dissolved by mutual consent. The business of the firm will be settled by Richard Storrs Willis, who continues the publication of the *Musical World & Times*.

Oliver Dyer,
Richard Storrs Willis.

New York, December 1st, 1853.

Special Notice.

It will be seen by the preceding announcement, that our partner, Mr. Dyer, has closed his connection with *The Musical World & Times*, his interest therein having been purchased by the subscriber. Mr. Dyer is about to enter upon another sphere of activity, in which we heartily wish him all success. Possessing an amount of American enterprise and vitality adequate to any task he may propose for himself, we are sure that whatever he may undertake will be accomplished with the same marked ability which he has shown in connection with this journal.

The Musical World & Times has met with the most unprecedented success, and is now an *established fact* among journals. We have made complete arrangements to carry on the concern vigorously. Our subscribers will find that they will receive, as heretofore, five times the value of their subscription money in music, musical knowledge and agreeable reading; while our advertisers will be more and more satisfied of the undisputed fact that *The Musical World & Times* is now the best musical advertising medium in the country.

Richard Storrs Willis,
Editor and Proprietor
of the Musical World & Times.

Home Journal and Musical World for $3.

We have *fraternized* with the *Home Journal*, and are now prepared to furnish both of these papers, each of which so admirably completes the other, for three dollars. Or persons wishing the *Musical World* alone and a portrait of William Vincent Wallace (worth $5), can also have the same for $3.

A Card.

To the Subscribers and Advertisers of The Musical World & Times.

In coming before you in the capacity of the publisher of this paper, I feel the highest degree of gratification and encouragement in the position the journal has already attained—a position owing to the combined ability of its brilliant musical editorial department. The latter will remain the same, and needs no other assurance than this to satisfy the public. The business management now devolves upon me, and though not so immodest as to pretend to compare favorably with my predecessor, I feel that the battle has been well fought for us, and that he now leaves a triumphant field, for us to hold our own colors. Each man must aim not only to retain, but add to, the trophies won. This will be done. In every way that the publisher of a journal can meet the wishes of its subscribers, I hope to give satisfaction; and if I can be of any service in any other way to subscribers by attending to the purchase of music books or instruments, I am at their disposal; on receipt of orders they will be passed over to such of our advertisers as may be able to furnish the article needed, or, if desired, they will be otherwise attended to.

Our advertisers fully know the merits of our paper as a medium for bringing before the public their merchandise. It will still be the best, cheapest, and most extensive means of communication with the buyers of Music, Music Books, and Instruments this country affords. Our circulation is large, nor must we forget there are 80 paying subscribers and therefore interested in our paper. I will only add, that the prestige and success that has already been acquired is only a foretaste of the "Good Time Coming."

F. W. Dore,
Publisher of the *Musical World & Times*.

Answers to Correspondents.

(Questions replied to for subscribers only.)

J. Mott, Lubec.—"What kind of a Melodeon, fit for a small chapel, can I obtain for $100? I mean in regard to tone and capacity. Who is the best melodeon manufacturer at present? If I send you a draft on a good house, could you select and purchase me a melodeon of the most approved make? Please answer the above to your best and you will greatly oblige a subscriber."

REPLY.

You can get for $100, a five octave instrument with single reeds. One with double reeds would cost $150 or $175. Any of the parties advertising in our columns can be relied upon to send you the best instrument that can be afforded for the price named. We will make the purchase if desired.

W. W. W., Port ...—Messrs. Hall & Son say they sell all the music published for the guitar. We send you the missing number. Your subscription will expire with No. 182.

A. M. K., West Meriden.—We sent you sixteen copies of No. 12. Please let us know what numbers you have lost and we will furnish them if possible.

Richardson's New Book.

We would call especial attention to the advertisement on another page of the new piano work by Mr. Nathan Richardson, of Boston. This is indisputably *the very best work for learning to play the pianoforte ever published*. We say this advisedly, and mean to show it in a more extended article hereafter. Buy the book by all means—it is richly worth the price you will pay for it.

—Five Points Opera.—

A new order of amusement has been started for the little ragged ones attached to Mr. Pease's Institution, the Five Points House of Industry. It consists of poetic and musical descriptions of those hopeful cases of restoration, like "Wild Maggie" and others, in which the children take the choruses, and a single singer, perhaps a promising pupil of the school, takes the solo parts. It has been prepared, at considerable pains, by our friend G. H. Curtis, who will produce the opera at the Broadway Tabernacle on Wednesday evening, December 21st, for the benefit of the Five Points House of Industry. Miss Maria S. Brainerd will sing the solos on the occasion, and we anticipate a delightful entertainment for the juvenile part of the community—and for all who feel interested in these active and useful reforms, in which Mr. Pease certainly was the pioneer among us.

Ideal of Church Music.

(CONTRIBUTIONS TO THEORY OF CHURCH MUSIC.)

NO. V.

I once found myself in one of the cities of Central Germany. The leading Protestant church of the place had been closed for some months, while undergoing repairs, and the Roman Catholics, with a liberality of feeling sometimes met with in that country, threw open their magnificent edifice at the close of their own morning service, to the worship of the Protestants. The only change that was made in the interior was the concealment of the altar, by a curtain dropped from the lofty ceiling to the floor. In front of this curtain was a temporary pulpit for the clergyman.

One Sabbath morning I entered this cathedral, on the front of which was inscribed in imposing capitals the solemn word—Deo. The immense edifice was crowded with worshippers. The Duke and his court (a Protestant House) were present, occupying a lofty tribune on one side of the pulpit. The body of the edifice was filled promiscuously with garrison troops, citizens, and peasantry from the surrounding country in their picturesque costumes. The introductory voluntary was just commencing: the powerful organ, which seemed to have its place near the altar end, was concealed by the curtain, and was crowding every arch and corner of the immense pile with its ponderous harmonies. The air seemed to wave—a sea of music—its rich surging breaking solemnly and majestically on the vaulted roof, the lofty pillar and—the responsive heart.

But meantime the assembled multitude had found the first hymn, which, as is usual in the German churches, was indicated upon tablets placed at convenient intervals upon the walls. And now the rich tone-masses of the organ gradually merged themselves into the familiar strain of an old church choral. At this well known signal the great assembly, from the sovereign to the peasant, arose as by a common impulse to their feet. At the close of the introductory strain, a silver trumpet, behind the curtain, led off in courageous tones the choral melody, sustained by the full accompaniment of the organ. Simultaneously with this a gathering chorus of a thousand voices rolled up from the congregation in a mighty song of praise to Jehovah—a song which the lofty roof seemed scarce capable of repressing—majestic, sublime and thrilling.

As the last echoes of this choral Hallelujah died upon the ear, the clergyman, as yet unseen, made his appearance and pronounced in a deep toned and solemn voice the opening prayer. He retired, and again unheralded, except by the invisible organ, the thousand voiced chorus swelled to the skies. The sermon immediately succeeded, brief and impressive. Then a closing choral, and the final *Benediction* of the clergyman opened again to the congregation the cathedral doors. The parting tones of the or-

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gan followed us as we passed out, like sacred memories accompanying us into the outer world.

Now here was a combination of singularly felicitous circumstances:

1st. The machinery of the music was concealed. Here was no twitching of curtains, no preparatory whisper and flutter and turning of leaves, no clearing of throats, no obtruding of personal items in any way upon the audience.

2d. The actual worship was simultaneous and seemingly spontaneous. The clergy man did not first announce, then recite preparatorily and informally, the invocation to Jehovah about to be engaged in. (Why should an invocation to the Supreme Being be recited beforehand? Suppose a clergyman were to tell the church beforehand what he was going to say in a coming prayer.)

3d. All united, from a common level of worship, prince, priest and people. There was no intervention, nothing between the individual soul and its Maker, nothing to withdraw or distract the attention: each soul bore its humble, individual part in the common worship and—more than we—with the greatest reverence and earnestness—a feature so unusual, strange to say, in our churches at home, and yet so common abroad. A very observable thing also (as a natural consequence of the individual participation) was the unconsciousness manner of each worshipper, both of himself and the observation of others, as well as of the *effect of the music*. How does the *effect* of what he is doing, concern a true worshipper?

I have narrated this instance of congregational singing as affording valuable hints to all of us, not that it could be copied in every particular, or that it were desirable to do so. Many of the circumstances mentioned were incidental, although the main features, unquestionably, compose a well considered system.

My ideal of church music is the congregational or devotional style as the basis, the choir or impressive style as the superstructure. In the Episcopal service the other element might well be included, the music of the clergy, this already existing in part, as it does also, in the Lutheran church. We should then have the entire church music system (as developed in a former article) represented:—the music of the people—the music of the choir—the music of the clergy.

The simplest feasible arrangement for a church I hold to be a *pastor and a pulpit—an organ and an organist*. With this arrangement a large part of the Protestant church have since the era of reformation conducted their worship. This is the case in Germany. In the Scotch church the *precentor* takes the place of the organ and the organist. But, as the simple basis of *congregational* music, its own main rest. From this devotional basis let an elegant and impressive superstructure of choir music gradually arise if it can.

But, whatever we do, let us have *purity of style*. Let us clearly distinguish between the different departments of church music and the purposes each is alone calculated to accomplish, act intelligently, or not at all. Let us not hinder and thwart devotion by making it the responsibility of a few whose only realized responsibility is the music; and let us not impede and check the advancement of Sacred Art, by attempting to make it impressive and attractive, and at the same time, congregationally simple, and devotional.

We need to *simplify* the congregational style and *amplify* the choir style. Our present choir music is too difficult for the mass of worshippers and too cramped and fettered for the artistic genius and all the glories of musical Art. I do not mean that choir music must necessarily be more difficult to be more effective. But we need to *expand* the performance of a choir beyond the cramped frame of a tune of four lines, which is but half of even a legitimate melody. We must let a heavenly and elevated Art spread a broader, freer, and more eloquent pinion.

B. S. W.

[TO BE CONTINUED.]

How to Write an Overture

Several years ago a young composer had written an opera; nothing was wanting to complete it but the overture, which much embarrassed the youthful aspirant. His uncle, who was an excellent but rather foolish old man, seeing the predicament in which he was placed (for the rehearsals of the opera had already begun) imagined a most extraordinary project. He secretly wrote to the illustrious Rossini the following letter:—

"My Dear Sir:—You have the reputation of being a man obliging and also of being an epicure. To the epicure then I send a *paté de foie gras*. I appeal to his goodness, and trust the clever composer will reply to my question, and come to the aid of one of his brave rivals. My nephew does not know how to set about writing the overture to an opera which he has composed. Would you be good enough, you who have written so many, to let me know your receipt for the same? When you had still some pretensions to renown, my demand might have appeared to you rather indiscreet, but since you have renounced all idea of glory, you cannot be now jealous of any one.

"Believe me, dear sir, yours, &c."

Rossini hastened to write this highly amusing answer:—

"I am much flattered, sir, at the preference that you have been kind enough to give my writings above those of my brother composers.

"First, I must tell you that I have never written anything except by the direst necessity. I could never understand what pleasure there could be in cudgelling one's brains, tiring one's fingers, and getting into a fever to amuse a public whose only pleasure in return is to get tired of those who have amused them. I am not at all of the partisans of industry; I think the best and most precious of the rights of man is to do nothing. That is, at least, what I have been doing since I have acquired, not by my works, however, but by some lucky speculations, the rights of idleness. If then I have counsel to give your nephew it is to imitate me in that. If, however, he should persist in his fantastic and incomprehensible idea of working, the following are the principal receipts which I have made use of during the miserable epoch of my existence when I was obliged to do something. Let him choose whichever appears to him the most convenient.

"1st *Rule general and invariable*. Always wait for the night before the first performance of an opera to write the overture. There is nothing so inspiring as necessity, and the delightful propinquity of a copyist, who awaits your composition shred by shred, also the sinister appearance of a despairing manager who is tearing his hair out by the roots. The real *chefs-d'œuvre* of overtures have never been composed otherwise. In Italy in my time all the managers were bald at thirty.

"2d *receipt*. I composed the overture to *Otello* in a small room at Barbaja's palace, where the most bald and ferocious manager had locked me up, in company with some macaroni simply boiled in water and all raw, that I should never leave the room alive until I had composed the last note of the overture.

"You could make use of this receipt very successfully with respect to your nephew; but mind, no *paté de foie gras*, as they are only good for idlers like myself, and I thank you for the one you have honored me by sending.

"3d *Receipt*. I composed the overture to *La Gazza Ladra*, not the night before, but on the same day of the performance of that opera, on the roof of the theatre of "La Scala," at Milan, where the manager—a counterpart of the ferocious Barbaja—had placed me under the guard of four machinists. The mission of these executioners, was to throw my work, page by page, to the copyists stationed below who, having copied it, sent it phrase by phrase to the conductor, who rehearsed it as it came. If I did not write, these barbarians had orders to throw me, instead of my music, to the copyists.

"If you should possess a loft in your house, sir, you might make use of it in a similar way with your nephew.

"4th *Receipt*. I did much better for my overture to the *Barber of Seville*. I didn't compose any at all; that is to say, that instead of the one I had written for this very comic opera, one was taken which I had written for *Elizabeth*, a very serious one. The public was enchanted with the substitution.

"Your nephew, who has yet done nothing, might try this means and borrow from himself some overtures.

"5th *Receipt*. I composed the overture to *Count Ory*, one day, fishing at Petit-bourg, with my feet in the water, had to company with M. Aguado, the now deceased, all the time talking to me of Spanish finances, which bored me to death.

"I doubt not at all that in a parallel case, your conversation might be of a nature to produce the same invigorating effect on your nephew's nerves.

"6th *Receipt*. I composed the overture to *Guillaume Tell* in the middle of an apartment which I occupied on the Boulevard Montmartre, which was the resort, night and day, of all that Paris contained of the most absurd and noisy people, who came daily to smoke, drink, yell, stamp about, and humbug me, while I worked with fury, so as to bear them as little as possible.

"Perhaps, notwithstanding the progress of wit in France, you might find fools enough to procure this stimulant for your nephew. You might yourself powerfully aid in this result, and merit the largest share of your nephew's gratitude.

"7th *Receipt*. I never composed the shadow of an overture for *Mosé in Egitto*, which is by far the easiest plan. I doubt not that your good nephew may use with success the last-named receipt. It is the same that my excellent friend Meyerbeer has employed for *Robert le Diable* and the *Huguenots*, and it appears to have perfectly succeeded. I am told that he has used it also for the *Prophète*.

"Accept, sir, my best wishes for your nephew's renown, and many thanks for your excellent pie, and believe me,

Yours very obediently,

—Rossini, Ex-composer."

—Jullien

has re-appeared among us. His first concert for the St. George's Charitable Society was numerously attended. Mr. Jullien intends giving concerts at Metropolitan Hall for a month.

——Crowded out——

An admirable article on the "Prophet" as performed at Niblo's, which will appear next week.

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Fanny Fern.

[The following inimitable sketches are from Fanny's new book of "Little Ferns." They deserve to be set in a frame of gold.—Ed.]

—LITTLE GEORGE'S STORY.—

My Aunt Libby patted me on the head the other day and said "George my boy this is the happiest part of your life." I guess Aunt Libby don't know much. I guess she never worked a week to make a kite and the first time she went to fly it got the tail hitched in a tall tree, whose owner wouldn't let her climb up to disentangle it. I guess she never broke one of the runners of her sled some Saturday afternoon, when it was prime coasting. I guess she never had to give her biggest marbles to a great lubberly boy because he would thrash her if she didn't. I guess she never had a "hockey stick" play round her ankles in recess, because she got above a fellow in the class. I guess she never had him twitch off her best cap and toss it in a mud puddle. I guess she never had to give her humming-top to quiet the baby and had the paint all sucked off. I guess she never saved up all her coppers a whole winter to buy a trumpet and then was told she mustn't blow it because it would *make a noise*.

No—I guess my Aunt Libby don't know much. Little boys have troubles as well as grown people,—all the difference is they dare not complain. Now I never had a "brand new" jacket and trowsers in my life—never—and I don't believe I ever shall, for my two brothers have shot up like Jack's bean stalk and left all their out grown clothes "to be made over for George" and that cross old tailoress keeps me from [illegible] here on the stretch, while she laps over and wipe in, and tucks up, and cuts off their great baggy clothes for me. And when she puts me out the door she's sure to say—"Good bye little Tom Thumb." Then when I go to my uncle's to tea he always puts the big dictionary in a chair to hoist me up high enough to reach my knife and fork; and if there is a dwarf apple or potato on the table, it is always laid on my plate. If I go to the play ground to have a game of ball the fellows all cry—"Get out of the way little chap or we shall knock you into a cocked hat." I don't think I've grown a bit these two years. I know I haven't by the mark on the wall—(and I stand up to measure every chance I get.) When visitors come to the house and ask me my age, and I tell them that I am nine years old they say, Tut tut! little boys shouldn't tell fibs. My brother Hal has got his first long-tailed coat already. I am really afraid I never shall be anything but a jacket. I go to bed early and have left off eating candy and sweetmeats. I haven't put my fingers in the sugar bowl this many a day. I eat meat like my father and I stretch up my neck till it aches—still I'm "Little George" and "nothing shorter" or rather I'm shorter than nothing. Oh! my Aunt Libby don't know much. How should she? she never was a boy!

—THE BABY'S COMPLAINT.—

Now I suppose you think because you never see me do anything but feed and sleep, that I have a very nice time of it. Let me tell you that you are mistaken, and that I am tormented half to death though I never say anything about it. How should you like every morning to have your nose washed up instead of down? How should you like to have a pin put through your dress into your skin, and have to bear it all day till your clothes were taken off at night? How should you like to be held so near the fire that your eyes were half scorched out of your head, while your nurse was reading a novel? How should you like to have a great fly light on your nose, and not know how to take aim at him with your little fat, useless fingers? How should you like to be left alone in the room to take a nap, and have a great pussy jump into your cradle and sit staring at you with her great green eyes till you were all of a tremble? How should you like to reach out your hand for the pretty bright candle and find out that it was way across the room instead of close by? How should you like to tire yourself out crawling way across the carpet to pick up a pretty button or pin and have it snatched away as soon as you begin to enjoy it? I tell you it is enough to ruin any baby's temper. How should you like to have your mamma stay at a party till you were as hungry as a little cub, and be left to the mercy of a nurse who trotted you up and down till every bone in your body ached? How should you like when your mamma has dressed you up all pretty to take the nice, fresh air, to spend the afternoon with your nurse in some smoky kitchen while she gossips with one of her cronies? How should you like to submit to have your face kissed by all the little children who insisted upon seeing baby's feet? How should you like to have a dreadful pain under your apron, and have everybody call you "a little cross thing," when you could not speak to tell what was the matter with you? How should you like to crawl to the top of the stairs (just to look about a little,) and pitch heels over head from the top to the bottom?

Oh, I can tell you it is no joke to be a baby! [illegible] a thinking as we keep up; and if we try to find out anything we are sure to get our brains knocked out in the attempt. It is very trying to a sensible baby who is in a hurry to know everything, and can't wait to grow up.

The First Statue of Canova.

There are doubtless few of our readers who have not heard mentioned with honor the name of the great Canova, that skillful sculptor of modern times whose admirable statues have almost taken rank among the master pieces which Grecian antiquity has transmitted to us. Canova, like many other great men, owed his rise solely to himself. Diligent labor was the only source of his fortune, and the first attempts of his infancy presaged the success of his mature age.

Canova was an Italian, the son of a mason. All the education which he received from his father consisted in learning the business of his trade. As soon as his strength permitted he learned to handle the trowel and the hammer, to mix the plaster and to place the gravel—occupations which he discharged with sufficient zeal and activity to be soon able to serve as the journeyman or rather the companion of his father notwithstanding his youth. But in the frequent intervals of repose which his weakness rendered indispensable he amused himself by observing the different objects which he saw about him—with sketching them roughly with chalk or even with modelling the forms in the plaster and cement which he had just mixed. These constant exercises practised with as much perseverance as intelligence, soon rendered him familiar with the practice of drawing and of sculpture in relief. But his youthful talent was unknown to all, even to his father, who only concerned himself with his greater or less skill in passing the plaster to the mason and in pouring enough water into the trough.

A whimsical event suddenly occurred to reveal it to all the world.

His father had been summoned to make some repairs in the country house of a rich lord of the neighborhood. He had taken his son with him according to custom to act as his journeyman, and the genteel carriage of the little Canova soon procured for him the affection of the chief cook and of all the scullions of the house, so that, the day's work being ended, Canova did not stir from the pantry, where he executed in crumbs of bread as in plaster grotesque figures and caricatures which delighted the valets, and in return they fed him in the style of my lord.

One day there was an entertainment at the country house. Canova was in the kitchen playing with the scullions, when they suddenly heard a cry of despair from the pantry and saw the head cook coming out in alarm, throwing up his cap, striking his breast and tearing his hair. After the first moments of astonishment they crowded around him in a huddle.

"I am lost" he cried. "I am lost! I am lost! My magnificent master-piece! my palace, which I had built for the dinner! see in what a condition it is!"

And with a pathetic gesture he showed an edifice of pastry which he had just drawn from the oven. Alas! it was burnt, covered with cracks and half demolished. There was a general cry of surprise mingled with that of grief.

"What is to be done?" demanded the cook; "here is the dinner hour. I have not time to make another. I am lost! My lord expects for the dessert something remarkable. He will turn me away."

During these lamentations Canova walked round the demolished palace and considered it with attention.

"Is this for eating?" he inquired.

"Oh no! my little one," answered the cook, "it is only to look at."

"Ah well all is safe. I promise you something better in an hour from now. Hand me that lump of butter."

The cook astonished but already half persuaded by his boldness gave him all he wanted and of this lump of butter Canova made a superb lion, which he sprinkled with meal, mounted on a pedestal of rich architecture and before the appointed hour exhibited his finished work to the wondering spectators. The cook embraced him with tears in his eyes, called him his preserver, and hastened to place upon the table the extemporaneous master-piece of the young mason.

There was a cry of admiration from the guests. Never had they seen said they so remarkable a piece of sculpture. They demanded the author of it.

"Doubtless one of my people" answered my

Google

lord with a satisfied air, and he asked the cook.

He blushed, stammered, and ended by confessing what had happened. All the company wished to see the young journeyman, and overwhelmed Canova with praises. It was decided at once that the master of the household should take charge of him, and have him go through studies suited to his precocious talent.

They had no cause to repent of this decision. We have seen that Canova knew how to profit by the lessons of his masters, whom he soon excelled. Nevertheless in the midst of his celebrity he was pleased with remembering the adventure of the lion of butter, and said he was very sorry that it had been melted. "I hope," he added, "that my later statues will be more solid, otherwise my reputation runs a great risk."

Fanny Fern's Juvenile Book.

Little Ferns for Fanny's Little Friends. By the author of *Fern Leaves*. Derby & Miller, Auburn; Derby, Orton & Mulligan, Buffalo, N. Y.—12mo. pp. 300. Illustrated, gilt. $1.

"What's in a name?" Read and decide.

There are some seventy odd juvenile books, that we know of, issued and re-issued this season, and there are doubtless many more of which we have never heard. We are astonished to learn (from conversation with publishers) that thus far the orders for *Little Ferns* exceed the aggregate of the orders for all other juvenile books this season. As these orders were given before *Little Ferns* was published, and consequently before its quality was known, they were of course wholly based on faith in the authoress; the name of Fanny Fern alone commanded this unprecedented sale. What, then, is in a name? It would seem that there are a great many thousand dollars in some names.

To have such a commanding name as has Fanny Fern is unquestionably very pleasant; but it strikes us that it is also a *fearful* thing to have so many thousands of people reposing such implicit confidence in one, and spending their money in advance in the expectation of deriving much enjoyment from a few hours of silent communion with a being whom they believe so gifted. None but a genius of the first quality can adequately requite such confidence.

In the present case, we think that the expectations of the public will be more than met. *Little Ferns* is a remarkable book. It is admirably adapted to please and instruct children; yet, at the same time it contains so many brilliant thoughts, such felicity of diction, and such a large and pervading vein of sterling common sense, that the "Old Folks at Home" will enjoy it as much as will those for whom it was more especially written. In short, its sketches are so tender, and witty, and sparkling; there is so much instruction and amusement in the [illegible], many [illegible] of the head and heart is so nourished, that *Little Ferns* cannot fail of a transcendent popularity.

The stories are mostly founded on fact. They are drawn from high life and low life, happy life and wretched life, backwoods life and savage life, fashionable life and civilized life, country life, city life and life generally. In the working up of which, the authoress displays an astonishing amount of information on all sorts of subjects. Her head must be an encyclopedia of useful and entertaining knowledge, and one cannot help wondering how she could ever have acquired it all.

In conclusion we say, Buy *Little Ferns*, and laugh at "Hal Hunt" and "Michael Rafferty, the great butter speculator;" grow indignant at the wrongs of "Poor Letty" and the "Little Martyr;" weep with "Uncle Jolly" and "Crazy Tim;" and then—rest your laughter-aching sides, smooth your ruffled temper, take a fresh pocket handkerchief, and read on.

Sheet Music Critically Assorted.

——"[illegible]
[illegible]."

MUSIC REVIEWED OF ADVERTISERS ONLY.

THE FOLLOWING ARE
RECOMMENDED FOR PURCHASE.

[illegible], Fred. W. "I will not leave my mountain cot." Ballad. Horace Waters.

An elegant melody, but rather commonplace harmony.

[illegible], G. Edwin. "Lone [illegible] Waltzes." Nos. 1 and 2, each 25cts. G. W. Brainard, Louisville.

Two quaint and tasteful waltzes. They suit well moderate performers; their harmony is correct and elegant.

Voss, Charles. "La Rose du [illegible]." 50cts. G. W. Brainard & Co. Louisville.

This is the work of a good writer. The melody is broad and graceful. It affords a good exercise for the study of the legato.

[illegible], Wm. "Amusement des jeunes Pianistes." No. 5, 25cts. Wm. Hall & Son.

Elegant arrangement. The variations are lively and will be useful to performers of moderate skill.

Brown, Francis H. "The Rudimental Primer." Firth, Pond & Co.

This book is remarkable for the simple and methodic explanation of the elementary principles of music. The matter being by questions and answers will assist many a teacher in the fulfillment of his laborious task, whilst the pupil also will be enabled to acquire a rapid knowledge of the science of music.

Grobe, Charles. "Fountain of Pleasure." 25cts. Wm. Hall & Son.

This piece is written in the key of F. It consists of a short introduction, followed by an elegant theme and two brilliant variations. Not difficult.

Jullien. "The Katydid Polka." 50cts. Wm. Hall & Son.

This polka is one of the most original and most pleasing productions of the author. It cannot fail to meet with great success among the fair lovers of light and unpretending music.

Strakosch, Maurice. "Musical Rockets." $1. Wm. Hall & Son.

Well named indeed. The author, after introducing an elegant theme in A♭ major, enters upon a series of passages flashing and dashing like rockets. The harmony is correct and varied without excluding elegance. We recommend this composition to those who aim at being consummate piano performers.

[illegible], Wm. "Land of the West." Song. 25cts. Wm. Hall & Son.

An easy and elegant melody. The harmony is somewhat commonplace but correct.

[illegible], Carl. "Henriette Polka." 25cts. Wm. Hall & Son.

This polka, written on key E♭, is elegant and not difficult. It is tastefully harmonized.

Maynard, Walter. "Let nobody know." Song. 25cts. Wm. Hall & Son.

The melody of this is pleasing and tasteful; but the harmony is not quite correct. From fourth to sixth measures there are consecutives between treble and bass, palliated a little, but not corrected by the intervening passing notes.

Brown, Francis H. "The quiet family." Polka. 25cts. Wm. Hall & Son.

Rather commonplace, but decent and not difficult. Decorated with a very handsome title-page.

[illegible], Wm. B. "Adieu Fair Land." A melody of Wallace arranged for guitar. Wm. Hall & Son.

An elegant song in the key of A. Very easy and well arranged for the instrument.

[illegible], Wm. G. "Music at Twilight." Duet. Wm. Hall & Son.

This is written in the easy key of B. The duet consisting only of a few measures is quite unmeaning harmonically, but it suits moderate singers.

Maynard, Walter. "Sweet are the dreams of happy hours." Ballad. 25cts. Wm. Hall & Son.

Melody in A♭ major, not difficult.

Eisfeld's Soirée.

Mr. Eisfeld's first Quartette Soirée came off on Wednesday night of last week at the Hope Chapel. With its Philharmonic and Quartet performances, the city of New York has nothing to envy in the most favored cities of Europe.—We compliment heartily the performers, Messrs. Noll, Reyer, Eichhorn and Eisfeld, for the perfection of their execution; they understand each other so well as if they knew each other's thoughts. Mr. Noll is a fine violin player, his style is well suited to chamber music, and he seems to penetrate deeply into the composer's idea, and make it quite his own; an essential qualification in a style of music confined to a small number of parts.

Chamber music being a most interesting style of composition and affording a refined and delightful pastime, it seems strange that no researches have been made on its origin, as it has been done in the case of dramatic music. It would be curious to know the first attempts of this kind and to compare them with the master pieces of the same style now. From this absence of testimony we might perhaps conclude that the quartet is a modern creation, since before Haydn's time no quartet composition is known to us. This may give us an adequate appreciation of the genius of this admirable and illustrious composer, who first entered a career in which he has left ineffaceable steps.—Who knows if Mozart would have attempted this kind of composition, had not Haydn given it so noble a commencement and character. And how much are we indebted to him for having traced the path for such men as Mozart and Beethoven! Others like Pleyel have tried to write like quartets and quintets, but they have failed to produce any valuable work of the kind, or if they did, they are now dead and forgotten with their authors. But to return to Mr. Eisfeld.

The first quartet performed was that in C minor, by Beethoven. It is one of the most remarkable of this composer's quartets. The first movement is large in its conception and endowed with beautiful melodies. It demands high qualifications in the first violin performer, and Mr. Noll, with the exception of one or two doubtful tones in the high regions of the finger board, was equal to his work. The *Andante* is a master piece of treatment, of unflagging intepart. This is the chief movement of this quartet though the Menuetto and the *Finale* possess striking qualities.

The quartet by Mendelssohn, for piano, violin, tenor and violoncello is not so remarkable as the preceding composition considered as concerted music. All the interest centers in the piano and the other instruments are quite dependent on this part. Here Mr. Timm who presided at the piano achieved a musical triumph. His performance was most excellent. The *Finale Allegro* is the striking feature and has a smack of Beethoven in its character.

The performers were exceedingly successful in the quartet in G by Mozart, and the public were most earnest in their applause. This composition, indeed, is sparkling with spirit and gentle melodies. How gracefully and wittily do the instruments converse together! It was greeted with renewed applause, and closed this interesting performance.

Mrs. [illegible] who sang on this evening, has not a very strong voice, but it is pure and sweet. She sings with taste and feeling, and varied agreeably the performances of the evening.

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The Art of Singing.

Written for the N. Y. *Musical World & Times*, by
[illegible] DANIEL.

NUMBER 8.

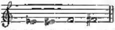
VOCALIZATION—(CONTINUED.)

With this number will end our remarks upon vocalization, as there remains nothing more to be spoken of but the ornaments used in singing. Before closing it may, however, be well to give, as far as theory will allow, the manner of producing the clear and sombre tones, as it will be necessary for the student to employ them in the study of the vocalises. And the impressions of them already obtained from these articles would not be sufficient to enable the singer to use them with confidence and propriety.

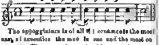
It must be understood, that the lips of the glottis are capable of vibration producing, by the narrowing of the arytenoides, clear and brilliant sounds, as by the widening of these same arytenoides producing a more subdued or sepulchral sound. When the arytenoides are widened the glottis has its greatest extension in the form of a triangle, and only a subdued tone can be produced; the air also escapes much faster than in the ordinary position of the glottis; the contrary effect is produced by a narrowing of the parts, the glottis takes then the form of a narrow slit, through which the air is obliged to force itself in order to escape, thereby giving to the lips a greater vibration, and consequently far more brilliancy to the sound. From this it will be seen that the different timbres are not only dependent upon the modification given to the sound in its passage *through* the air tube; but at the very point of the formation of sound, the nature of that sound is decided. To produce the clear tone, all the parts that form the bottom of the throat must be contracted, and of course lengthened; the larynx must rise above its ordinary position, contracting gradually as the notes rise; the palate must descend and the tongue rise towards it; by which means the connection between the throat and the nasal organs will be free. This position must be maintained whilst the clear *timbre* lasts. The corners of the mouth must be slightly spread. The vowel i (English e) is a modification of the clear timbre. The sombre color is produced by giving the greatest possible width to the pharynx, the largest opening to the glottis, and by raising the curtain of the palate until the nasal apertures are completely closed; the tongue must lie flat and at its full length, and the corners of the mouth must be a little rounded; all of which positions it will easily be seen are calculated to give room to contain a large volume of sound; the character of which, on its emission, will be full and round, but subdued in intensity. The vowel o or u (in Italian) are a modification of the sombre *timbre*.

We will now return to the consideration of those ornamental or accessory exercises necessary in acquiring perfect vocalization. Chromatic tones are the most difficult to sing true; the intervals are usually made too near or too remote; in either case the effect produced is a bad one. In order to acquire great nicety in catching and executing half tones, I would advise students to practice chromatic exercises very slowly, and by dividing them into groups of from three to four, etc., taking care to mark well the first note of each group. I am of opinion that no chromatic passage should ever be sung very quickly; but in such a manner as will allow the listener to distinguish well between every sound. Once master of the mechanism of the voice, the singer may undertake the study of *sustained notes*; and these may be divided into three classes:—1st. Sounds sustained with equal force throughout. 2d. The swelled sounds; and 3d. Sounds swelled by inflexion. The first sounds are sustained from the beginning to the end with the same invariable intensity, which sound may be either piano or forte. The second sounds are commenced very *piano* and increased to the greatest possible intensity, which should be upon the middle of the note's duration, from which point the sound is gradually diminished to its primitive piano softness. In commencing *pianissimo* the pharynx will be reduced to its least dimensions, and gradually dilated as the sound increases in intensity, resuming again its first position for the *diminuendo* of the note.

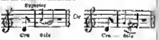
These notes

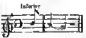


are very difficult to swell on the same register; the only way to succeed, is to begin the pianissimo on the medium voice and pass little by little to the chest voice and back again to the medium voice for the diminuendo, being very careful to retain the larynx in the same position, as the least ascent of motion would produce the hiccup occasioned in passing from one register to another. The third sound is a sort of vibration produced by the the voice, and is also called *voce flautato*, and is occasioned by the contraction and dilation of every inflexion; the best way to get these inflexions is to swell the note for one third of its length, and then begin the beats gradually making them faster and weaker until they are imperceptible to the ear. The ancients marked these inflexions thus:—

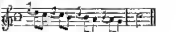


The appoggiatura is of all the ornaments the most easy of execution, the most in use and the most necessary. The appoggiatura is either superior or inferior. It may be taken at the distance of a tone or of a half tone, as for example:—

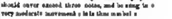




The duration of the appoggiatura is variable but it may be taken as a rule, that it takes from the value and strength of the note to which it belongs; the nature of the melody will determine the choice of these different expressions with more surety than any general precept. The acciaccatura is a small note that precedes another note of the same value and is sung quick and short, written thus:—

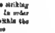


The *gruppetto* is also a very useful as well as a very common ornament in singing; the first note of the gruppetto should be more strongly accented than the others, in order to prevent the notes from running one into the other. To be graceful the gruppetto should never exceed three notes, and be sung in a very moderate movement; it is thus marked:—

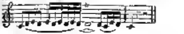


The trill, which is the chief glory of great singers, is at the same time the most beautiful ornament in singing. A common error prevails, that the trill was the gift of nature. Nothing is more erroneous than this belief; for the well executed trill can only be the result of an incessant and rightly-directed labor. It was known to the ancients as *Vibrare* (vibration). Baini, in his memoirs of the life of Palestrina says, That the first one who introduced the trill known to singers of the [illegible] was *Luca Conforti* (Calabrese). The trill is the repetition of two notes (made as regular and evenly as possible) distant a half tone or a tone from each other. It is indicated by the abbreviation tr (this sign) placed over a note signifying, that the trill should be composed of this note and the one a half or also a tone above (superior note) according to the key of the music. The note that bears the tr is called the principal note, *and it is never confused with the note below (or inferior note)* in a *trill*, but always with the superior note which is called its *auxiliary*. The mechanism of the trill consists in a regular up and down movement of the larynx in oscillation, which movement operates in the pharynx in the same manner as a piston playing in a cylinder. This movement is perceptible to the touch externally, more or less, according to the thinness of the throat. The Nightingale offers a striking example of the phenomenon just described. In order to study the trill it is best to commence within the limits of the notes, sung with the chest voice

and then of these, sung with the medium voice

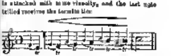


It is best to limit oneself to this extension in the beginning, as these notes require less contraction than higher ones. The trill must be sung at first very slowly, and the time gradually quickened, taking care to give it a regular even form. When the trill is isolated it must be prepared and resolved, and the trilled note should be developed according to the rule of swelled notes:



This preparation is the most simple and the most useful in the study of the trill. It may be varied in several ways.

The trill following the progression of the diatonic scale is not generally prepared, but the superior note is attacked with more vivacity, and the last note trilled receives the termination:



The trill of a chromatic phrase either ascending or descending is also attacked by its superior note. The general defect of the trill is the irregularity of the beat of the two notes, producing a ridiculous sound, a sort of neighing; hence the name *Trillo Caprino*. Besides these are the *defined trill (trill mordent)* which is attacked with rapidity, and immediately left. It is written

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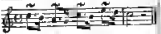
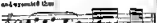


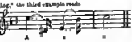
and executed thus



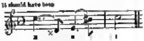
It is extremely difficult in limited articles intended to meet as much as possible the comprehension of the mass to speak of the many modifications of the Art in acquiring dexterity and flexibility of voice. I would not say too much lest it should be impossible for the general reader to apply it himself without a teacher; and I would not say too little, being desirous of inculcating the full dignity of the art of singing, giving a glimpse of its labor, and the knowledge necessary to pursue it: thus putting it in the power even of those who do not sing to judge wisely of those who do, that the day of charlatanism in this noble and elegant of *all arts* may be no more.

There are a few fundamental considerations connected with rapid and varied execution which we will for the want of a better name call dexterity, based upon the expulsion of air from the lungs and the action of the pharynx. As long as the execution is *piano*, the exhalation from the lungs must be slow, giving out but a small column of air; on passing to the *mezzo forte*, more air at a time is expelled, but the play of the pharynx is preserved; in *forte* the sounds have to be attacked by a very vigorous movement of the organs, which movement provokes a greater loss of air. We may conclude from this, that it is more difficult to vocalize *forte* than *piano*; that the same dexterity is easier with clear timbre than with the sombre voice; as the first [the clear] does not contract the pharynx so much as the latter; and that for the same reason the open vowels are more favorable to difficult vocalization, than the obscure or more contracted ones as has been shown in our last article.

ERRATA.—In the last article (No. 6) on "The Art of Singing," the third example reads



It should have been



Near the bottom of the same column occurs the following: "The other form is the *mordente*, &c., for *mordente* read *mordente*.

—WINDHAM CO. MUSICAL ASSOCIATION.—

THIS Association held its 10th session at South Woodstock commencing on Tuesday of last week and concluding on Thursday evening with a concert. The exercises were under the direction of Prof. B. F. Baker of Boston. The mornings were devoted to exercises on the development and cultivation of the voice; the afternoons to choir training; and the evenings to exercises preparatory to the concert. Incidental to these exercises were discussions upon subjects connected with music, practice of church music, including chants, anthems, &c., and the practice of secular music. Vocal and instrumental solos were interspersed throughout the exercises.

The concert in the evening was beyond controversy the best yet given by the Association. The programme was new and varied, embracing duets, quartets, solos, and choruses in a very judicious variety. The singing was con amore on the part of the performers, and never within our recollection has Miss Hoyt, the especial favorite of the Association, been applauded more warmly at the close. The attendance was excellent, beyond the hopes of the most sanguine, and but for the violent storm of the evening, standing room within the Court would have been at a premium. The Association adjourned to meet in Brooklyn at the call of the Executive Committee, probably sometime in September next.

THE SONG BIRD'S DEPARTURE.

Written for the *N. Y. Musical World & Times.*

RESPECTFULLY Inscribed to Miss C. H. [illegible], of Yonkers N. Y., on her departure for the South, Oct. 1st 1853.

When from this clime of ours,
Far South the robin seeks her winter home,
She builds no nest amid the Southern bowers,
Though thither doomed to roam,
Nor sings her matin lay in that bright realm of flowers

She pines to see once more
The pleasant orchard where she basked in song
The notes, notes, won so many hearts of yore—
And with a buoyant wing,
She'll haste her glad return, when winter's reign is o'er

And yet she journeth hence
No loved one a grieving for her long delay
Shunning the storms which make our winter drear,
With her they flee away—
With her they will return when vernal days appear

But thou, in that fair clime,
O peerless songstress of this Northern dell
Wilt sing the songs of thy own vernal time—
Songs which we love so well
Let Southern hearts O! thrill beneath thy notes sublime.

And yet there be such here
All who have loved thee since thy natal day
The hearts are sad and while of thy heart are done,
For thou art far away;
And oft in silence falls the unforbidden tear

Thy home is no more filled
With music sweet, which made its charm of late
The wires, which to thy touch harmonious thrilled
In dreary silence wait
The coming of that hand of Heaven's own magic skilled

Then with the Northern bird,
Returning gladly from her Southern home
When by the breath of Spring our groves are stirred,
Return, no more to roam—
And with her joyous notes let thy sweet voice be heard.

YONKERS, N. Y., Oct., 1853.

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☞ Attention is called to the advertisement of the New York Normal Musical Institute. This Institution affords the best opportunities ever presented to singing masters to qualify themselves for the efficient and profitable discharge of their duties.

SPECIAL NOTICES.

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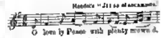

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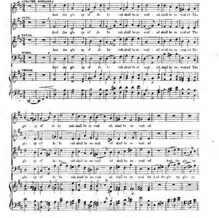
Christmas Anthem.

St. Charles, Mo. Nov. 8th, 185[illegible]

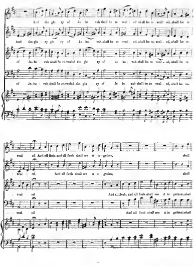
Dear Mr Willis,

You have indeed afforded me so great a pleasure by your beautiful description of [illegible] Holiday Festival, in No. 6, that I cannot forbear to thank you for it with all my heart. [illegible] your description of this festival [illegible] interesting and touching to the heart in the highest degree [illegible] admirer of the good master [illegible] and of church music. I read it over and over with every time new-felt pleasure. [illegible] an Anthem which I some years ago have written for Christmas.—[illegible] the glory of Jehovah.—May it please you as a token of my homage offered to your high merits [illegible] the American lovers of them.

Respectfully your obedient Subscriber [illegible]



ANDANTE. SOPRANO.
ALTO.
TENOR.
BASSO.
ORGAN.
And the glo ry of Je ho vah shall be re veal ed, shall be re veal ed The
glo ry of Je ho vah shall be re veal ed, shall be re veal ed
And the glo ry of Je ho vah shall be re veal ed And the glo ry,


And the glo - ry of Je - ho - vah shall be re - veal - ed shall be re - veal - ed, shall be re -
And the glo - ry glo - ry of Je - ho - vah shall be re - veal - ed, shall be re -
of Je - ho - vah shall be re - vealed the glo - ry of Je - ho - vah shall be re - veal - ed, shall be re -
of Je - ho - vah shall be re - vealed the glo - ry of Je - ho - vah shall be re - veal - ed, shall be re -
veal - ed And all flesh and all flesh shall see it to - gether, shall
veal - ed. And all flesh shall see it to - gether, shall
veal - ed And all flesh, and all flesh shall see it to - gether, shall
veal - ed And all flesh shall see it to - gether, shall

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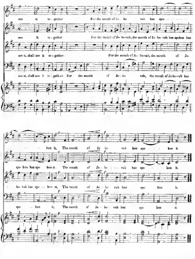
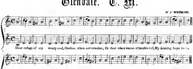

see it to - gether For the mouth of Je - ho - vah has spo -
see it to - gether For the mouth of Je - ho - vah, the mouth of Je - ho - vah has spoken has
see it, shall see it to - gether For the mouth of Je - ho - vah, the mouth of Je -
see it, shall see it to - gether For the mouth of Je - ho - vah, the mouth of Je - ho - vah has
ken it, The mouth of Je - ho - vah has spo - ken it.
spo - ken has spo - ken it. The mouth of Je - ho - vah has spo - ken it.
ho - vah has spo - ken it, The mouth of Je - ho - vah has spo - ken it.
spo - ken it, The mouth of Je - ho - vah has spo - ken it.
f

Glendale. C. M.

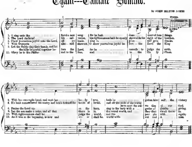
W. J. WETMORE.


Dear refuge of my weary soul, On thee, when sorrows rise, On thee when waves of trouble roll, My fainting hope re-lies

---

Chant---Cantate Domino.

By JOHN MILTON JONES


Organ.
1. O sing unto the Lord a new song for he hath done marvellous things.
3. The Lord declared his salvation, his righteousness hath he openly showed in the sight of the heathen.
5. Show yourselves joyful unto the Lord, all ye lands, sing re- joice and give thanks.
7. With trumpets also and shawms, O show yourselves joyful be- fore the Lord the King.
9. Let the floods clap their hands, and let the hills be joyful together be- fore the Lord, for he cometh to judge the earth.
11. Glory be to the Father and to the Son, and to the Holy Ghost.
2. With his own right hand, and with his holy arm, hath he gotten him- self the victory.
4. He hath remembered his mercy and truth toward the house of Israel, and all the ends of the world have seen the sal- vation of our God.
6. Praise the Lord up- on the harp, sing to the harp with a psalm of thanks- giving.
8. Let the sea make a noise, and all that therein is, the round world, and they that dwell there- in.
10. With righteousness shall he judge the world, and the people with equity.
12. As it was in the beginning, is now and ever shall be, world without end. A- men.

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[illegible] one of those beautiful [illegible] [illegible]

The [illegible] By [illegible] With a beautiful vignette. [illegible]

This [illegible] polka, and [illegible] popular.

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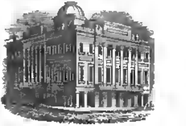

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It unfolds degradation and wrong such as the mind of man unaided would scarce imagine.—*N. Y. Sun.*

To those unacquainted with those portions of the English social system here bared to the public, the revelations will be regarded with wonder—perhaps with horror.—*Roch. Adv.*

We confess that the revelations here made are perfectly appalling. The height and breadth and depth of England's iniquity never have and never can be fathomed or conceived. Her oppression of her poor subjects is almost without a parallel in history. Her arms culpable to give to provide for their mental and moral culture scarcely, but as the first among the oppressors of mankind.—*Utica Herald.*

Such utter degradation, such low and hopeless servitude, such besotted ignorance, such brutal and dreadful cruelty and such sickening disgusting awful scenes of horror, as are set forth, are enough to put to blush the most savage barbarity. Still we have it all and more in proud, philanthropic, enlightened England—all this degradation, slavery, cruelty and woe—the subjects of which are white men, white women and white children—the same race and blood as their oppressors.—*Syracuse Star.*

While "Uncle Tom" and "Solomon Northrup" are letting the English into the mysteries of our plantations and slave pens, Mr. Cobden has been compiling from official documents a brief history of their slaves. It is a sad record of Nations misery and crime. The Coal Miners, the Needlewomen, the Coolies, the Factories and the Fane Gang are each described in turn. Volume after volume of romance has been written, and day after day spent in debate upon these topics, but we doubt if they ever have been so fully represented before in all their length and breadth. Its scenes are pictures from real life. It will doubtless sell rapidly and be widely read. If the actual slaves of England at home and abroad could be reckoned up, she would probably be found to have more than any nation on earth—enough at any rate to justify the recrimination, that it does not become her to reproach others for the sins she herself is committing.—*Albany Evening Journal.*

The whole spirit of the work is in perfect keeping with a remark which we once heard Robert Southey make—viz: that Great Britain ought to be ashamed to talk of American slavery so long as her factories continue to be the scenes of such horrible degradation and suffering.—*Albany Argus.*

This is a large, well printed volume mainly compiled from official documents. Some of the more exciting descriptions are illustrated by spirited wood engravings, though that was scarcely needed, for more revolting pictures of degraded humanity than the author has sketched no one need desire to read.—*Dollar Newspaper.*

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do not wish to be ornamental. Musical expression from its very nature, as well as from the attempt to produce it, withdraws the mind from the sense; but in our devotions we wish the mind strictly confined to the sense. We see then, that the true expression for devotional (Congregational) music, is the *rhetorical*—for impressive (choir) music, the *musical!*

Therefore in our devotional music let us not try to make skilful instruments of our voices. Let us strive rather after a direct pure enunciation of the words; let our minds be earnestly on the sense, and our voices be intelligently and [illegible] following that sense—as the shadow follows the substance. Leave the more elaborate and ornamental style of expression—musical painting and coloring—to the choir, whose peculiar province it is; and let the mind and voice be shaded and toned down to the quiet level of devotion. R. S. W.

[TO BE CONTINUED.]

Modern School for the Pianoforte.

[Published at the Musical Exchange, 282 Washington st., Boston, by Nathan Richardson. Horace Waters, 333 Broadway, [illegible], N. Y.]

The first book, in any department of mental effort, is an interesting thing. Every one likes to see the best of its kind. Of all instruction books for the pianoforte, Nathan Richardson's new work we think to be the best.

But this book possesses another attraction than this: it is not only a work of merit, but it is an *American* work of Art. Art is just born in this country, and therefore, every marked production in this field of exertion possesses a peculiar interest. The "Modern School for the Pianoforte" it is true is a combination of rare materials from the most celebrated European schools; but it is the selecting and combining of these elements which constitutes the merit of the work; and this merit is entirely Mr. Richardson's.

The Art of playing the Pianoforte has taken such monstrous strides of late, that learning to play according to old methods is folly. The secret of overcoming the resistance of unwilling muscles—the secret of training the hand, the eye—the mind—the secret of working to the best advantage and *gaining time*, (that great modern desideratum)—all this is divulged in the book now before us.

The salient points of the book which distinguish it from every other of its class, are these:

1st. *Six superb anatomical plates of the hand* prepared at great expense in Paris, by which the entire mechanism and working of the hand *beneath the skin* may be seen and studied. The person that has unwilling muscles to train, works at twice the advantage if he work intelligently—if he know the muscles that won't *mind*, and direct his mental energies exactly to these and to no other point: his efforts otherwise may be entirely vague and useless: he may be working upon his arm for aught he knows, when the true difficulty is in a tendon above one of the fingers.

2d. *The fingering.*—This is the new and advantageous system now followed by the greatest mechanicians of the Art, by which much time and labor will be spared. Half the ease of playing depends upon correct fingering. Many passages in modern music absolutely impracticable without the right style of fingering, become easy and practicable with it. The "Modern School" is most carefully fingered, particularly the scales, which are treated on a new and very advantageous plan of Dreyschock's, and the pupil who studies this work will easily acquire a correct and natural style of using his fingers.

3d. *The progressive character of the work.*—"From the simplest exercises," says the preface, "the pupil advances to the greatest difficulties." Nor is the book composed alone of exercises, but entertaining and beautiful pieces are introduced, thus combining pleasure with toil. The *application* of the difficulties acquired is thus directly shown, and the pupil does not go on so discouragingly, and in the dark as to the use of all the difficulties he conquers. If a difficulty be overcome, it is shown to exist in a real piece of music.

4th. *The superb style of its publication.*—The author went to the expense of having each page of his work electrotyped. Consequently it presents, by far the most elegant specimen of music *printing* that has ever appeared. The plates were engraved by the best artists, and finely colored to render them perfectly life like. The paper is of superfine quality; the binding is of embossed cloth, full gilt edges, back and sides. It also contains a lithographic likeness of Alexander Dreyschock, the celebrated pianist (prepared with his consent especially for this work) as frontispiece. The book, in short, is not only a handsome ornament for any lady's piano, but may well occupy that place, from the number of charming piano pieces by the best and most popular composers, found in its pages.

We will only add, that our own testimony is already confirmed by some of the best judges in the country; George G. Webb, Otto Dresel, and Alfred Jaell among others. No one who buys this book will regret it; but all will find it amply worth the money—a thoroughly artistic, useful and good book.

Romance of the Bassoon.

Written for the N. Y. Musical World,
By C. G. Leland.

"[illegible]"

Oh thou much persecuted instrument! let me be thy apologist, let me silence the hisses of thy detractors, let me charm their adder-like voices, let me make harmony if I can, where discord reigns. Alone I'll do it; for were you, oh Bassoon, to speak,—out of your own mouth they would condemn you. Let me narrate thy sad history: hearing it they will pity thee, and as pity is akin to love perchance won't hate thee quite so much as now they do. They tell me you are low by name (deriving you from the French *bas* low, *son* sound) and still lower by nature and association: let them prove it; as well might they in their sophistry say that your derivation is from that hateful word—*bah*! and make out the real ones. Such trifling is unbecoming etymologists.

The traveller on the road from Cologne to Bonn on one of the Rhine steamers, may see as he approaches the latter town the Castle of Siebburg, or what is left of it, now turned into a lunatic asylum. There (we mean in the castle, not in the asylum) dwelt, in ages long past, a beautiful woman named Annchen von Fagott. Take her with a bassoon in her hand, her eyes rolled up and her collar rolled down, her hair brushed and her jewels on and dusted, it would be hard even for Dusseldorp to imagine a more beautiful subject for painting, particularly as she is excessively pale. She held in one hand a bassoon while with the other she drew the bow and sounded out at the same time. We repeat, she drew music out of that bassoon, such as even the syren could not have equalled. The sounds entranced, bewildered, delighted and ravished the listening ear—or as a Frenchman would say—to despair,—meaning quite the contrary. But listen, even yet while the lady Annchen is playing there is a storm a-brewing; the heavens grow dark, the wind howls, the rain pours down. The tempest is at its height, when suddenly the great horn that hung at the Castle gate was blown, and a minstrel demanded shelter and food. Who would not have granted it on such a night! Lady Annchen did not, for her father Von Fagott, attended by his trusty followers had rode forth on the morning of that day, all armed and equipped for the foray—perhaps we had better tell the truth and call it foraging—for he had gone out to steal a herd of cattle owned by a neighbor of his down in the valley; and when he went forth he locked the castle door and put the key in his pocket. When the storm burst he was still in the valley careering round on his war horse after an obstinate old brindle cow that wouldn't ascend to the castle.

The minstrel who sought refuge from the storm knew not this, and when he espied the fair Annchen in her boudoir and heard her say spite of his looks, and the weather he could not enter, he raised himself in his stirrups for he was on horseback, and something very like a naughty word escaped his lips as he dashed spurs into his horse and down the mountain pathway sprang. At the same moment a gust of wind struck the castle and shook it to its foundation stone. A cry as if some giant in agony went up from the court-yard, and the lady Annchen hurrying down saw her favorite jackass lying on the ground; a brick from the tower or from the rejected minstrel's hand had struck him on the head,—and he was dying. Annchen von Fagott leaned over him, her bassoon still in hand, and as he heaved his last cry on earth a responsive echo came from the instrument! In dismay she swept its chords, when, oh horror! it gave out only the song of the dying jackass whose soul had entered the instrument,—and from that day to this no other sound escapes it! Ah lady Annchen, behold—A Minstrel's Curse!

William Gardiner.

(Our readers will remember the announcement in our last week's number of the death of Mr. Gardiner, celebrated for his book entitled "The Music of Nature." Mr. Gardiner sprang from humble life, being, if we mistake not, by trade a weaver. The following notice appears in an English paper.—Ed.)

William Gardiner is dead! How many will read the announcement with surprise—"Mr. Gardiner dead! why death seemed to have forgotten him, passed him by altogether—his father died prematurely (as the son used to assert) at the age of ninety! and he himself, having only attained the age of 88, he was in his prime still." And so he was: in the very prime of life, a green old age—his body vigorous and his intellect clear and bright as ever, and possessing in a high degree that which should accompany old age—

"Honor and Love, Obedience, troops of Friends."

There are many reasons why the loss of our old townsman will be widely and deeply lamented; he was a link between the present age and periods so remote that they have long ago formed part of our written history, and it seemed strange to hear anecdotes of those days told by one who had himself seen what he narrated. Who, looking at his small, though compactly formed frame, could believe that he had often carried *Daniel Lambert* on his back, nor did it seem less strange to hear (as stated) that they were boys and playfellows together—or to hear him tell that he was [illegible] of a glee club at the

Crowns, when the famous *Egalité*, father of the late Louis Philippe, entered the room, and remained for some time an auditor—or that he had guarded *John Howard* through the streets of Leicester. It was interesting to look on him, and think he had been an intimate friend of one who was an intimate friend of *Oliver Goldsmith*; that he had been present in Westminster Hall when *Warren Hastings* began his defence, preserving such an accurate recollection of the accused Governor General that he could even describe his dress. "The Governor of India," he says, in the delightful record "Music and Friends," "was the most splendid delinquent that I ever saw. He was dressed in a pea-green coat, bag-wig, and diamond hilted sword, which was taken from him before he knelt at the end, and when he rose he cried out in a passionate tone of voice, 'Save me, my Lords, from these men, my persecutors!'" We can read of all this in Historical England; but the man was alive and walking our streets but the other day who had seen what he thus described. What a crowd of mighty names long, long ago passed away, are brought before us by the reminiscences of our late friend: Dr Priestly, Erskine, Lord Sandwich, Sheridan, Burke, Pitt, and Fox; and who can forget that it was for calling out "hear!" in a speech of the last, in the House of Commons, that Mr. Gardiner was expelled from the Gallery of the House, and only saved by the interference of the Prince of Wales from a committal to Newgate.

Our friend who now lies dead, was at Paris during the short-lived peace of Amiens, saw the guillotine still standing in the then *Place de la Revolution*, had a letter of introduction to Marshal *Mortier* (Duke of Treviso), was presented by him to *Soult* and *Massena*; was asked his opinion of Consul (Bonaparte), and was hurried out of France more speedily than he intended, for having expressed his belief that he would aim at a Throne; previously to which, however, he had received civilities from *Fouché*, and had seen Bonaparte surrounded by his *Mamelukes* just arrived from Egypt, and commanded by [illegible].

Through his long life Mr. Gardiner acquired and preserved the friendship of distinguished men. He was an intimate friend of Thomas Moore. Indeed his profound knowledge of music procured for him the acquaintance and esteem of a wide circle. We all remember that he received distinguished honors at the inauguration of Beethoven's statue, and that his name is written in the record, sealed up, and destined, perhaps, to be opened a thousand years hence, immediately below that of Prince Albert's.

Pictures from St. Petersburg

[illegible]

THE SERF'S STORY

"The Russian, sir," continued my companion "(and, believe me, I am ignorant by no false patriotism, for I cannot love my country when its terrible laws have destroyed the whole happiness of my life), the Russian has the softest and tenderest heart of any in the world. Even you, who are a foreigner, may easily judge of that by his extraordinary affection for children, an affection unparalleled in any other country. Now he who loves children has naturally a tender and impressionable nature. But it is a misfortune here, that children do not for ever remain children. With their childhood disappears the love that was inspired, and the child who has been brought up by strangers as their own, lulled in a dream of security and affection, suddenly awakens to all the feelings of manhood, and with a strong sense of his rights, to find himself a slave, a serf, degraded to the condition of a brute, and ten times more miserable than those of his class who, brutalized from their cradle upwards, have never known the worth and dignity of man.

"This *cruelty of love* frequently leads Russians of high family to take into their families as so-called opinion children, unfortunate little creatures who have been so unfortunate as in childhood [illegible] their attention and arouse a fleeting interest. Their mode of adoption is this: they impose upon the infant all the duties of a child to its parents, without conceding to it in return any of the claims which such relationship would give it. They tend it with the kindness, feel for it the care of real parents, and bring it up as their own child, so long as a child it remains. From the day that their real condition is disclosed to such children, their future fate constantly impends over them like the sword of Damocles, suspended by the slender thread of their master's caprice, which at any moment may annihilate them, or, which is still worse, *cripple* them for life.

"Such is the lot of those whose misfortune it is to awaken a master's cruel and capricious affection;—such was my terrible lot."

Visibly a prey to deep emotion, the priest paused for a moment, pressed his hand upon his forehead, and then in calm and self-possessed tones, continued his narrative.

"My father was a serf, the son of a farmer on an estate near Kazan, and was permitted by the count, his master, to take service in the town, upon paying a yearly *obrok* as fine in lieu of the labor he was bound to perform. He obtained employment in the household of a rich goldsmith, and there occupied his leisure in drawing, for which he had a natural taste. One day he surprised his employer by the exhibition of a beautiful arabesque design. The goldsmith, struck by his ability, released him from the menial duties and took him as a pupil into his workshop, where his talent, aided by unwearying assiduity, soon converted the dull peasant into a highly skilled artist.

He had reached his five-and-twentieth year, when his constant intercourse with his master's daughter, a charming girl of eighteen, resulted in an ardent mutual attachment. He asked her hand of her father, who, not unnaturally, annexed to his consent the one condition, that the serf should become a freeman. This condition could not be complied with. The count obstinately refused to liberate his vassal; all that entreaty could wring from him was the promise that, without absolute necessity, he would not withdraw him from the town. This did not satisfy the goldsmith, but he could not long resist his daughter's tears, and the lovers were wedded. A year of perfect happiness flew rapidly by. Then came the war with France; my father's younger brother was taken for military service; his father died, and he himself was summoned by his owner to manage the now deserted farm. On his brother's return from the army he was to be at liberty to go back to Kazan. But his brother never returned; and the poor artist, the chaser and worker in gold and silver, was condemned to follow the plough, while his freeborn wife sat beneath a serf's roof nursing me, her infant son. In this sadly altered circumstance I was my parents' only consolation. My mother's love and care delighted to adorn her 'jewel,' as she called me, with all the finery that she had brought from her father's house. She passed her time in dressing and decorating me, and the fame of my beauty spread through the hamlet till it reached the ears of the countess, who desired to see me. My proud poor mother decked me out like a lamb for the sacrifice, and took me to the castle. The countess, who was passionately fond of children, found me charming, and declared her intention to do my parents the honor of adopting me. In vain my mother wept, implored, and raved in despair at the prospect of losing her son. I remained crying upon the countess's lap; my mother was forcibly turned out of the castle. Proud and happy had she entered it; humble, despairing, and with death in her heart she turned her back upon its walls.

"I soon forgot what I had never properly known. My earliest recollections are of brilliant saloons, fine pictures, rich clothes, and of the roomsful of playthings which engrossed my infantine attention. My foster-mother's affection richly compensated me for the love of those to whom I owed my being. Her husband I never knew. He died soon after my adoption, leaving two sons, one of whom was three years older than myself, the other one year my junior, and a daughter, twin sister of the youngest boy. With these, and with two adopted daughters, I grew up on a footing of perfect equality, receiving the same education, sharing all their sports and pleasures, until I attained my fifteenth year. At that period the countess's eldest son fell dangerously ill, and the physicians gave him up as lost. Then his despairing mother threw herself upon his body, and made a vow to all the saints, that if he recovered she would devote her adopted children to the church. He did recover, and upon the day that he rose from his sick bed, we unfortunate victims were informed of our future lot. The two girls were sent to a convent; the elder of the two submitted to take the veil; the younger, Julinka, so obstinately refused it, that the *hegumena* (superior of the convent) sent her back to the countess. Furious at her refusal the countess bestowed her in marriage upon a former gamekeeper, a somewhat dissolute fellow, who received leave of absence on *obrok*, and took his young wife with him to Moscow. Then, several years later, he went to St. Petersburg, and for a long time I heard nothing whatever concerning them.

"I had no taste for the priesthood; but what choice had I? A serf and the son of a serf, obedience was my only passport to freedom. By consenting to take the vow, I at least secured my emancipation, for no serf can be a priest in Russia; so I yielded, and was sent to the Archimandrite at Kazan. I entered the convent with repugnance; only the fear of slavery could have driven me into it. Once there, however, I devoted myself ardently to study, and the pursuit of learning soon reconciled me to the profession thus forcibly imposed upon me. My zeal attracted the attention of my superiors; several learned monks admitted me to their society, and vouchsafed me their instruction. Unbounded as is the ignorance, superstition and fanaticism of the great mass of rural popes, it is no less true that our convents contain a wonderful amount of learning, comprehending almost all branches of human knowledge. Amongst other inmates of the convent which had become my prison were two very learned monks from the Ukraine, a province which has always been noted as sending forth the best ministers of religion, even as, at the present time, it supplies Russia with the best singers and musicians. To the paternal affection of these two monks I am indebted for my education. I was ordained, and some time afterwards I was sent to Moscow. A few years ago I was summoned to the priests' seminary of St. Petersburg. After my installation there I made an excursion, in order to become acquainted with the environs, and passed here, as I have done to-day on my return from Gatschina. I was strangely moved at the sight of these pictures, some of which represent scenes well known to my childhood; but how should I describe my astonishment at sight of the person who entered the room to attend on me? Lapse of years, change of garb and condition, care and misery had sadly altered her—not so altered her, however, as to prevent me from recognizing the playmate of my youth. With surprise and emotion I uttered the name 'Julinka!' She looked up, gazed at me for a moment, and with a cry of delight threw herself into my arms."

That meeting with his adopted brother was Julinka's first moment of happiness for many years. Her husband had rented the tavern on the road to Gatschina, and passed his life in hunting and drinking. She led a dull existence, occupied only by the routine of an innkeeper's business; but [illegible] leisure hours she devoted to giving her daughter the best education she could, and at times with her brushes and palette she continued to transport herself in imagination to the happier days of her youth. "Yonder

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pictures," she said, "are all unskilfully enough executed; but I do not paint because I wish, but because I must: it is the last relic of my childhood. In God's good time there will be an end to all this; and when that day comes," she said to the priest, "I recommend Antofie to thy care."

Tears choked her utterance. I was deeply moved.

A dazzling flash of lightning illuminated the arbor, quickly succeeded by a thunder clap. The young girl came running out to us.

"Mother begs you to go in doors to supper," she said; "and quickly, for a terrible storm is coming on."

The pope rose from his seat, took my hand, and pressed it.

"May you find a good appetite for your supper," said he; "our colloquy has been melancholy enough."

STORM AND WHIRLWIND.

We entered the house just in time. A strong north wind whistled through the trees, and the rain fell in large drops. Flash succeeded flash, and one thunder clap was heard before the echoes of its forerunner had died away. The innkeeper's daughter brought us some warm soup, which was very acceptable, for in the ardent heat of the day a sharp autumnal cold had suddenly succeeded. While we sat down to table, the little girl lit a fire, whose blaze cheerfully illumined the room, already getting dark.

"The gentlemen," said she in broken German, "will surely be obliged to pass the night here. It is getting a real *Samjeta*. Were it but two months later, God help the traveler who should be out in it."

I asked my traveling companion the meaning of the word Samjeta, which I had never before heard.

"The Russians," he replied, "divide storms into three classes. The least violent of these you to-day witness; it is called the Miatjel. As far as I can judge from what I have read on the subject, you are liable in Germany to weather as violent as this. The second and severer sort of storm occurs more rarely, and always in autumn or winter. It is the Samjeta. It is certainly dangerous, and woe betide the traveler who finds himself exposed to its fury on an open country road. Escape from it is out of the question. The driving shower of snow renders it an impossibility to keep the eyes open, and no horse will advance a step, dog and spur as you may. The best and only possible means of safety is to throw yourself flat on the ground, and let yourself be snowed over, especially if you can reach the shelter of some little elevation which prevents it from getting hold of you; otherwise it takes you up with irresistible force, and whirls you like a feather in the air."

"Gracious heavens!" I exclaimed, "what a [illegible]! and is one often exposed in this country to such agreeable surprises?"

"Less here," was the reply, "than in Eastern Russia. But the Samjeta, terrible though it be, is a mere shadow of the *Wjuga*; the former it is possible to survive. In a house you are tolerably secure from its effects; by tying yourself to a tree you may weather it with life; a large number of oxen or horses crowding together, a caravan or barricade of vehicles, may also withstand it. But nothing withstands the *Wjuga*."

"In heaven's name," cried I, "what, then, is the Wjuga?"

"A prelude to the Last Day," answered the priest. "Fortunately unmistakable indications announce its coming for some days beforehand. Then nobody sets out upon a journey, not even to the next village, though it be but a verst or two off. Precautions are taken for the safety of the house, by protecting it on the north side with heavy stones, and by propping it up, as well as barns and stables, on the south side. The tabunen (troops of wild horses) scamper in haste to the nearest forest; droves of cattle and flocks of sheep seek shelter wherever it is to be found. Whatever the storm overtakes upon the open plain, man or beast, caravans drawn by oxen, or caravans drawn by horses, is lost without a chance of rescue.

"An icy shower of snow is the forerunner of the terrible blast; it falls so thick, and drives so horizontally through the air, that to withstand it is impossible, and that it avails little to suffer one's self to be driven before it. For if one escapes for a while this prelude to the hurricane, one is infallibly overtaken by the formidable blasts and circling whirlwinds which succeed it, and which gather up from the earth, like chaff from the threshing floor, the objects exposed to their violence, and hurl them to and fro in the air. And yet the rage of the unfettered element is not here at its height; but when the storm seems to have exhausted its fury in the manner I have described—often raging thus during a period of several days—then first begins the real tempest, a blast which nothing can resist. It uproots whole forests, tosses the loftiest oak trees into the air like blades of straw, and often conveys them high above the earth whole versts away. It levels stables and barns, uproots houses, and throws down church towers, so that the district it has visited looks, after its destructive passage, and for distances of several days' journey, like a land ravaged by fire and sword. On all sides are seen herds of dead cattle, trees uprooted, villages overthrown. In exposed situations, this wind has been known to tear up isolated stables, to transport through the air their fragments and the cattle they contained, and far, far from the spot, to hurl them down shattered upon fields and roads. With varying fury the monster rages for some days, leaving behind him, on his departure, death, destruction, and lamentation. Happily he comes but seldom; his visits are not for every generation; but when he does come, all that his icy breath touches is devoted to annihilation.

"That is the Russian *Wjuga*!"

I looked with astonishment at the speaker, and doubtless my looks betrayed my incredulity.

"I comprehend your doubts," he said. "You are born in a climate in which the wonders of ours sound like fables fit for children, and I cannot be surprised at your want of faith. I myself, to whom the natural phenomena of our zone are more familiar, held the account I had heard of the Wjuga to be a mere tradition, until personal experience convinced me that it was within the limits of possibility. On a journey from Kazan to Azov I encountered a storm which I should unhesitatingly set down as the *Wjuga*, had I not been assured by better informed persons than I and experienced men, [illegible] the *Samjeta*; but from the frightful power with which it raged, I could in some degree estimate the irresistible might to which the element attains when it comes forth in the character of the Wjuga."

I begged the priest to give me a brief description of the storm he had encountered.

"It was at the commencement of the second week in November that we started from Taganrog, on a beautiful autumn day, passed the Don at Nowo-Tscherkask, and safely reached Zarepta. Here we crossed the Wolga, and continued our rapid and cheerful journey in the neighborhood of that river, when, on the third day, at about ten o'clock in the forenoon, the sky became so dark that we could scarcely see a pistol-shot distance before us. At the same time the wind changed, and a cutting north-easter met us. This had not lasted long when there fell a thick shower of snow; a cutting blast whistled round the horses, the road was no longer visible, and the utmost consternation seized the whole caravan. We shouted to each other, but, owing to the howling of the storm, not a word could be heard. At last the foremost halted; we drew up in two rows, assembled and took counsel. It was decided to remain for a while upon that spot, and quietly to await the conclusion of the storm.

"Such a *tufan* as this," said one of the travelers, "it was never my lot to witness."

"If it were nothing worse than that," said an old peasant, who held his horses' reins with a trembling grasp; "but I fear, I greatly fear that it is the same [illegible]."

"What, what?" cried some of the travelers, while others grew pale at the words; "the samjeta gives warning of its coming several days beforehand."

"Not always," replied the peasant; "and besides, who knows whether it has not already given such notice hereabouts! We come from afar. May the Holy Mother of Kazan protect us!"

"He crossed himself, and turned away to his horses. Meanwhile the storm continued to rage, but the snow diminished a little, and we endeavored to proceed on our way, now somewhat laboriously. We could see no road, nor tell where we were; nor could we even guide ourselves by the wind, which changed every moment, scattering and dispersing the caravan. We had gone a league, perhaps, in this manner, when we thought we saw huts in the distance. We approached them, and were already within a hundred paces of the place which appeared to be a village, when there came upon the sudden so awful a tempest, combined with continuous whirlwinds, and with driving clouds of snow, that we were literally unable to open our eyes. The peasant who was driving us threw the reins on his horse's neck, crept into the [illegible] to us, and drew his sheep-skin over his eyes. My traveling companion and I had long done the same thing; and in this manner, holding fast by the sides of the vehicle in order not to be carried away by the storm, we abandoned ourselves to our fate, and were driven hither and thither as the wind pleased. Before long I felt a violent shock; the carriage was overturned; apparently we had fallen into a ditch. I was about to rise, when the peasant clutched my mantle, which the storm was already seizing, and dragged me and my other fellow-sufferer down into the ditch. Here we were in some degree sheltered from the wind. We laid ourselves as close together as we could, and drew our mantles over our heads. The storm raged furiously, and the cold was so bitter that I feared to be frozen to death. This sensation did not, however, last long; the cold that stiffened my limbs gradually diminished, and was at last replaced by an agreeable warmth which pervaded my whole frame. Thus I lay in a state of semi-unconsciousness, and at last it seemed to me that I was in bed, in a well-heated room, and heard without the surging of the ocean, or the distant howling of a storm. Soon my senses entirely left me, and I sank into a deep sleep.

"I was awakened by footsteps upon my body. Still half asleep, I raised myself up, and would have thrown the covers from off my head, but my hands passed through them, and I was not quite of my [illegible]. Help now came from without; a man's hand seized my arm; I stood up with difficulty, and gradually crept from under the snow about me, a foot thick, which lay over me. Little by little, consciousness returned. I remembered what had passed, and recognized my traveling companion, who stood beside me in great good humor, and with them two Cossacks, who, happening to pass by, had observed the horses and the overturned carriage, and easily conjectured what had taken place. They had searched the ditch, and at last had awakened the companions out of their sweet sleep, by treading upon them. It was already dark. We had passed about four-and-twenty hours in this somewhat delusive bed.

Little Ferns

[illegible]

ALL ABOUT THE DOLANS.

Tobacco! tobacco! If there's anything I hate worse than a dandy it is tobacco. Such a headache as I have this morning, all for that ugly pipe that Bridget Dolan's husband was smoking when I went over to see her.

Charley, I believe if an Irishman hadn't a potato to put in his blarneying mouth he would own a pipe and a puppy. Jim Dolan had both.

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Now Bridget Dolan was full clever enough to have been a born Yankee, and of course was a great deal too good for Jim Dolan. She had more children than you could count, if you were in a hurry, and a baby in her arms, year in and year out. For all that, she is almost out of patience trying to keep their elbows and knees and toes in, and make up for what Jim bubbled in smoking and drinking. I verily believe Bridget would fight anybody who said he was not the best husband in the world,—black and blue spots on her arms to the contrary. Well, if she has patience to put up with it, it is no affair of yours or mine; all I have to say is, that her name ought to be Job instead of Dolan.

Last night I thought I would go over to see her; so, I lifted up my dress and waded through the alley, and after getting away from a drunken woman who insisted upon having my bonnet, I reached Bridget's door in safety.

There they were, all in a heap, as usual,—Michael and Johnny and Sammy and Pat and Patsy and Katy and Mike and the baby. Bridget's face shone like a new milk-pan when I opened the door (she knows I pity her); she flew round and got me a wooden chair, mashed the baby's face with her apron, put one hand on Mike's hair to make it lay down, sent Kelp, the dog, yelping under the bed, and asked me how I did; while Jim knocked the ashes out of his pipe, twitched a lock of hair that hung over his forehead, and scraped out his left foot, by way of a bow.

Presently Johnny began to whisper to Sammy, and Sammy whispered to Mike, and Mike whispered to his mother; and then his mother got up and gave them something out of the closet, which they took and laid in my lap, with their eyes shining like a cat's in the dark. And when I held it up to the light, it turned out to be two new jackets, one for Sammy and one for Johnny, that their good, thrifty mother had made out of an old coat that somebody had given her.

Of course, I admired them; and of course, I buttoned the little boys up in them; and of course they strutted round, as smart as little corporals; and Sammy tossed his red head, and said he would "like to hear Brian Doherty call him a beggar now!"

Bridget smiled, and said, "It takes so little to make the poor lads happy!" and then Johnny pulled at my gown again, and pointed up to the corner, and right between the windows, where nearly every pane of glass was broken, there stood a—I can't—a cooking stove, with all its shining pots and pans and kettles set in order on the top, as if the most magnificent dinner that ever was dreamed of was baking and stewing and broiling and boiling and roasting inside.

As for Sammy, he lifted up all the lids, and poked his nose in, as if he could already smell the dinner. Mike spread out his little blue hands, as if some time or other they would get warm over it; Johnny shouldered the poker and showed me how they were going to rattle the coal out, when somebody should give mother work enough to earn money to buy it, and the baby got well enough to let her do it. Then Sammy held the light, and we all walked in a procession round and round the stove and voted it a most magnificent affair.

But how did they get it? That's what I wanted to know. "Sister sent a stove." Sammy [illegible] was dying to know, so he whispered in my ear, loud enough to be heard in Central America, "Mammy earned it tacking carpets, she did."

I turned round and looked at Jim Dolan. If I could have had my own way I would liked to have put a petticoat and a bonnet on him, and marched him up to the looking-glass,—a great, able-bodied, idle fellow! I don't think much of a man that will *let his wife support him*. Do you?

All the way home I was thinking over what poor Bridget said: "It takes so little to make the poor lads happy." I want you to think of that, children, when you pout because the potato is not put on the right side of your plate; or because little Minnie has climbed into your chair at the table; or because the apple dumplings are not sweet enough for your dainty little teeth; or because the tailoress put six buttons instead of seven on your new overcoat.

Johnny and Sammy would toss their caps up in the air and go wild with joy if they had all the nice things you have. Poor little fellows! I loved them, because they were so proud of their mother. Oh, children! there's nothing in the wide world like a mother. All the friends in the world couldn't make up to you for her loss. There's no arm but God's so true and safe to lean upon; there's no heart but His so full of love and pity, so long-suffering and forgiving.

Love your mother, little ones.

Sheet Music Critically Assorted

"Nothing extenuate,
Nor set down aught in malice."

MUSIC REVIEWED OF ADVERTISERS ONLY

Evans, Chs. "Abelard's Polka." Farewell No. 30. Schubert & Co.

An unpretending, but graceful composition, well calculated to please moderate performers.

Gockel, Aug. "Souvenirs." Valse de Concert No. 2. "Les Adieux." "Nocturne Sentimentale." Both for the Pianoforte. Schubert & Co.

The first of these pieces shows visibly of Strauss style, but it is not bad. It is lively and not at all void of gracefulness. The second piece takes a higher and more ambitious flight. It requires more skilled performers. We recommend both to those who desire two well got-up and useful pieces.

Gockel, Aug. "The Dew Drops." A song for tenor or treble. Schubert & Co.

Simple and graceful. Suited to a high treble or tenor; purely harmonized.

Kinkel, Charles. "Katy's Little Pieces for the Pianoforte." Firth, Pond & Co.

A very neat selection for little fingers, all graceful and carefully fingered; excellent for Christmas and New Year's gifts.

Warren, George Wm. "The Song Bedouin." (Duets and Grace.) 25 cents each. Firth, Pond & Co.

Lively and tasteful compositions, well calculated for gifts to young people of moderate skill. Though both easy, the second is better suited for more practised fingers.

Kleber, Henry. "The Troubadour." Polka Mazurka. 25 cents. Firth, Pond & Co.

Quaint and tuneful; good for the practice of octave passages.

[illegible], H. J. M. "The Forest Glade." Polka brillante. 50 cents. J. W. Gould, Philadelphia.

This composition unites the prominent qualities of the author, brilliancy and elegance of style. The second part, written in the key of the flat major, enters on a new theme, recommended for its elegance and rhythm. This is the best part of the piece. The composition deserves the attention of those performers who are already experienced in Piano-playing.

[illegible], H. J. M. "The Water Sprite." Polka de Salon. 75 cents. J. W. Gould, Philadelphia.

Less meritorious than the preceding. The second part is very brilliant and graceful. As the former affords a good practice for the players, so does the latter for sharpness. The harmony of these compositions is unobjectionable.

Eaton's Series. For small military brass bands. Henry Tolman, Boston.

Eaton, J. A. Twelve pieces of Harmony, for military brass bands of eight instruments. Henry Tolman, Boston.

All that we can say of this selection is, that it indicates great care on the part of the publisher in the getting up, and on the part of the arranger there is a special attention to variety in the character of the pieces selected. As to the merit of the music itself, we cannot speak particularly, not being possessed of the score, which was necessary of course, to enable us to judge of the correctness of the harmony and the skill of the arrangement. So far as we can form an opinion, however, we think well of "Eaton's series."

Aptommas, T. "La Prima Donna Waltz." Arranged for the Harp. 50 cents. J. F. Browne, N. Y.

This popular composition, already arranged for every other instrument, is here most effectively adapted to the harp. Those who heard the work performed by the orchestra, will find here all the instrumental peculiarities most felicitously translated by the skilful hand of Mr Aptommas. The chief merit of this arrangement is, that though always faithful to the original work, it never exceeds the abilities of an inexperienced performer.

Musical Notation once more

The last letter from a correspondent, set ourselves, and we presume all others right, as to the meaning of our friend "Amateur" in his communication on "Musical Notation," which meaning, it seems, was either not so perspicuous as it might have been, or indicates on our part dullness of apprehension. A great French poet says:

"Ce que l'on conçoit bien s'énonce clairement."

In few words his system is this: to change the name of the viola strings: C, the lowest, into G; G into D; and D into A, and so on. Therefore, the viola part in quartets, and in all such works, would be transposed (for the eye) a fifth higher; that is, a piece of music in C, viola key, would become a piece in G (1 sharp signature); a piece written in F would be transposed into C. This system tends to increase the sharps by one, and to diminish the flats in the same proportion.

We had written musical illustrations of the system, as now understood, but the letter of "T. D." is so clear, and the music would take up so much room, that we have decided to omit this. We will only add our opinion as to the proposed change.

It is not simple and practicable, and we think that it might be adopted. So we suggest the following considerations:

1st. In changing the signatures of an author the reading will occasionally become very complicated, especially (and it happens very often with Beethoven and Mozart's concerted music) where remote and sudden modulations present themselves; for instance an occasional transition into F sharp major will be turned into C sharp, confusing the usual sequence or accidental of all notes being marked with sharps and double sharps. 2d. Chromatic passages tagged with the viola key will often, at the increase of sharps, become of complicated reading and performance, by the substitution of double sharps for single ones. 3d. The performer will have constantly to be on his guard not to mistake his pieces; for here the eye is always struggling with the fingers, and the fingers with the eye; that is, the eye reads C and the finger plays G. The eye reads B, &c. &c. Numberless blunders are unavoidable with such a notation, for it is probable that the performer will, in many circumstances, accomplish with his fingers that which is presented to his sight, and then an ugly cacophony will necessarily be the result. It would be well to write at the head of every staff a "Beware!"—to secure an unfailing attention. 4th. This notation would be limited to a single branch of instrumental music, namely quartets or quintets, at most. Now what shall the amateur do in Philharmonic Societies or other large instrumental performances, when called upon to perform symphonies, overtures or accompaniments, written as they will continue to be in the viola key? Accustomed to an erroneous reading he will be confused, by being obliged to restore to the strings of the instrument their lawful place and name.

With these suggestions we leave the subject, offering a word of congratulation to "Amateur," whose plan for the relief of viola playing "under difficulties," does him credit. It strikes us, however, that Art should not be led back to its infancy, but raised intelligently up to Art.

Musical News from Everywhere.

—NEW YORK.—

Jullien gave an unusual interest to his evening entertainments last week. On Thursday the entire first part of the concerts was composed of selections from the works of Mozart. The overture to the *Flauto Magico* opened the performance. This was followed by the *Jupiter Symphony*, admirably interpreted by the whole orchestra, the effect being much enhanced by the superior skill of the soloists. It is difficult to convey any idea whatever of the effect which the *Finale* of this symphony produces upon the hearer. The composer has chosen for motive four semibreves only and with these three notes alone he works wonders. This *Finale* is marvellous when performed with the spirit appropriate to it. We have sometimes heard people say, that nothing is more curious than to hear the trumpet going continually from tonic to dominant, and from dominant to tonic in the music of Mozart. Let such persons remember that the [illegible] is Mozart's, and is owing to the scanty knowledge of the performers of that time. Yet how skilfully and how aptly does the composer avail himself of those few notes of the instrument! And, to make amends for this little deficiency what an admirable command and skill in display, in the use of the flutes, hautboys, clarionets and horns. How admirable the string instruments in the employment of which Mozart remained till now unsurpassed, in spite of the advances made in the art of instrumentation.

The first part of the concert closed with selections from *Don Giovanni*, with which Jullien made great display, showing both discernment in the selection, and excellent taste in the arrangement.

The same week the public was presented with a Shakespeare *Night* in which, compositions inspired by the great poet, were given. The novelty of the evening was Mathew Locke's music to *Macbeth*. We have never heard much of this composer who is very likely [illegible] more known in England. We were well pleased with the new acquaintance. Although Mathew Locke is not a composer to rank among the *great*, yet he must not, in all events be placed among the *secondary*. He is a first rate harmonist, his modulations plain and natural. But (and this is a defect attributable to the times of the composer) he is too fond of contrapuntal display; imitations, catches, themes with their answers, all these are lavished upon one to satiety. To judge of the real value of such a work, it should be heard in connection with the play itself; we think it loses much by separation; we think, also, that it has scarcely gained anything by being adorned with the modern form of instrumentation; not denying the skill with which it is done.

Finally, on Thursday of the same week Jullien gave an Irish Night. It was not less interesting than the two preceding ones. Among the prominent compositions of this evening we are pleased to place two orchestral compositions by an eminent composer of this city, an Irishman himself, Mr W. Vincent Wallace. The first, the overture to *Maritana* is a work of superior conception and of admirable workmanship. It opens with a broad theme, followed by another of a lighter character which Mr Wallace develops with a masterly hand. This development is distinguished by prominent points of instrumentation, ranging from the violoncello to the [illegible], from these to the hautboys and clarionets. In all these efforts the author shows a keen appreciation of the nature of these different instruments. The overture closes with a grand and melodious fugue, commencing with the strings, which afterwards culminated in the brass band; and from this to the wood instruments. Mr Wallace afterwards treats the motive ala stretta, and closes his work so effectively that this last part of the overture was loudly encored. Mr Koenig performed a *Romance* for cornet-a-piston composed also for the occasion by Mr. Wallace. This melody is elegant and beautiful in itself and has enough of intrinsic value to render any ornaments unnecessary from far fetched forms of orchestration, in which, as we think, Mr Wallace has indulged in the accompaniments.

Two quadrilles, one most musical by Balfe, the other the *Hibernian*, composed of Irish songs closed the entertainment. Jullien most felicitously introduced the popular Irish song of *St. Patrick's Day* in which, as in the *American Quadrille*, the orchestra occasionally takes up the part of singing in rather shouting chorus—a demonstration well received by the audience.

Mdlle. Anna Zerr sang two Irish melodies by Moore. The first, *'Tis the Last Rose of Summer*, is admirable both as to poetry and music. The rendering of it is extremely touching and full of pathos. The *Minstrel Boy*, as a melody, did not exhibit great merit. [illegible] well sung by Mdlle. Anna Zerr.

A new composition by Jullien was produced on Monday evening last, at Metropolitan Hall: the *Great Exhibition Quadrille*. This, like the *American*, is composed of national songs. But it differs from the *American* in this: that the melodies are taken from all nations who were represented at the great exhibition in London and was composed at that time. The *American*, on the contrary, composed in America, consists only of those popular songs most familiar to the inhabitants of the United States. It was, in a manner the complimentary greeting of Jullien's muse to this country. Which of the two compositions is superior to the other we would not undertake to say, this being a matter of taste. Both are excellent, and give much music and credit to their author; for they denote a considerable ability in the use of all the departments of the orchestra. In the *Exhibition Quadrille* there is an instrument newly brought before the American public, the Tuba, a brass instrument invented by the celebrated Sax, in France. Mr Wuille performs on it to perfection. The melody also, played upon this instrument, is very sad and well adapted to its character.

—— An operatic storm has sprung up this week, the character and extent of which will be seen by the following card:—

To the Editor of the New York Daily Times:

It has always been my principle, as an opera manager, to prevent green-room quarrels from coming before the public, and I deemed it, therefore, [illegible] to make statements about matters which happen during the season. However, being called upon to some extent in your to-day's paper to give explanations about the postponement of my benefit on Monday last, I beg to state that said benefit was put up under my name, like twenty-three others before in New York, Philadelphia, Boston, &c., to close the opera season, and to be given to [illegible] regular concerts. Out of twenty-three benefits I have had in America, I only once was fortunate enough to take the money for myself—all the others having been given up for the purposes [illegible] and I am happy to say that the largest [illegible] sympathy of the public have nearly always on these occasions been such as to [illegible]. The benefit on Monday the 19th, was intended to go the same way that twenty-two others had done—its proceeds to be divided among the artists, [illegible] and I believe, from the appearance of the box-sheet, the amount would have been satisfactory to all parties. On about 12 o'clock on Monday, [illegible] I received a note from Signor Salvi, requesting me to deliver his share of said benefit before he sang, as he would go out of town and not appear again the same evening. [illegible] that the public [illegible] before the public had had the worth of it, and, therefore, I preferred to close the house rather than submit to Signor Salvi's request.

These, dear sir, are the simple, true facts, which you may use, if you think proper, in any way or shape.

MAX MARETZEK

—— The following music is announced by Kane in Grace Church in this city on Christmas day: *Venite, exultemus Domino*—*Gloria Patri*, by Rimbault. *Te Deum*, by Kane. *Benedictus*, arranged from Donizetti by Kane. *Psalm One Hundred and Five* by Kane. Christmas Hymn, the 48th, arranged from [illegible] by Kane. After the sermon will be sung by the choir "Thy soul, which endureth forever, the sceptre of Thy Kingdom is a right sceptre," music by Joseph Kane.

—— The [illegible], who have stood so high in the favor and respect of the community for so many years, have begun giving concerts at the Tabernacle. They advertise in another column their 12th year in New York, and their 1931st, 1932 and 1933 night at the [illegible].

—ALBANY.—

Madame Sontag, previous to her departure for Europe is to give one concert in which she will sing [illegible] assisted by Herr [illegible] Jaell, and Signore Rocco. Reserved seats $1.50, at the door $1.—Mlle [illegible] gave a farewell concert to [illegible], their musical composer and arranger.—Mr [illegible] gave a ballet entertainment at the Female Academy on Monday Dec. 19th.

—BALTIMORE.—

The Italian Opera is in full operation in this city. Signora [illegible] is the Prima Donna and Signor Arditi the Conductor. *Lucrezia Borgia*, *Sonnambula*, *Norma* and *I Puritani*, have lately been given by the company.

—BOSTON.—

The Mendelssohn Quintet Club announced their third concert for the 20th inst.—The party giving *Matinées Musicales* announce that their second concert will take place on Thursday 22d inst.—A Mr A. B. Davis announced four great concerts, commencing on the evening of Monday 26th. $12,000 worth of property was to be given to the purchasers of tickets;—but, the concerts were quashed by the authorities.

—LOWELL, Mass.—

The singers under the direction of [illegible] Weiser gave a concert of Church Music at Rev Dr Blanchard's Church, on Saturday December 10th. Nearly two hundred adults and as many children took part in the exhibition. An address was delivered by Rev Lemuel Whitmore, of South Reading.

—LOUISVILLE.—

A journal in that city has the following just compliment to Baroness de Cary: "As a female performer she certainly excels any other that we have ever listened to, and, with the exception of Thalberg, she is superior to the host of musicians who have visited this country. Her touch is of the most delicate and graceful description, and in passages requiring great expression she is unequalled. At her first concert she elicited the admiration of the highly critical audience who were present, and it was the unanimous wish of all present that she would afford them another opportunity of revelling in the delicious sounds which she produced."

—LONDON.—

The London season of serious music began yesterday week by the [illegible] performance of the *Sacred Harmonic Society*. The concert included Handel's *Coronation Anthem* and *Dettingen Te Deum*, Mozart's *Twelfth Mass*. The last Oratorio will be *Samson*, in which Madame Viardot will sing. A printed document of programme which is in circulation promises for the coming season, Beethoven's *Missa in D*—a revival of Handel's *Deborah*—and a performance of Mendelssohn's Cathedral Music. Further we must add, that amongst the committee pledging themselves specifically, they intend to produce during the coming season at least one Oratorio hitherto unheard in London. The *Passion-Music* of S. Sebastian Bach is shut out, as owing to those vexed difficulties of arranging the text in accordance with our English devotional notions.

Our Cathedrals seem to be waking up, one by one, to a resumption of something like their old musical state. We are now informed that, for the first time these two centuries past, the full musical cathedral service is daily rendered by a competent and powerful choir in Peterborough Cathedral.

The loss sustained by the proprietors of the *New Philharmonic Society* is said to have been heavy; that some doubt exists whether its performances will be continued this season.

—PARIS.—

A Russian with plenty of money has brought a singular suit against the manager of the Grand Opera. On the night of his arrival in Paris, he visited the Academy of Music. The opera was *Der Freischütz*, and as the masterpiece of Weber had long been the Russian's especial passion, he waited in intent ecstasy for the rising of the curtain. He was an entire stranger to Paris, or he would have informed himself that neither Roger nor Gueymard sang the part of *Max*, and from the fact that the opera preceded a new ballet, that it was to be hurried through as fast as [illegible], and serve merely to seat the audience. He was ignorant of all this, and continued to wait with the most lively emotions of anticipated pleasure. He thought that the overture was omitted to [illegible] but he presently became mistaken. His concern [illegible] flashed upon him finally. A [illegible] were badly engaged. Most had skipped so [illegible] that had been the Russian's especial delight, and a chorus that Weber was paternally fond of had been also crowded out. The [illegible] of this was left the Russian [illegible] and actually laid suit against the manager for damages done to [illegible]. A lawyer of reputation undertakes the case. One of the Journals, in referring to the impending trial thinks the manager will be condemned, [illegible] as managers [illegible] follow the [illegible] it is evident the audiences are responsible for the mutilations they have tolerated. The audiences, however, it is not possible to indict before a court, so the damage must be borne by the concert subscribers, who may be easily got at. He proposes, therefore, to fine them 100,000 francs, to be added to the fund for erecting a monument to Weber in his native town.

Emile Prudent, who has just returned from England, has acquired the name of the "steamed pianist." It seems that he gave, in 30 days, 30 concerts, in 27 different towns. In one day he was able, in 14 consecutive hours, to play before three distinct audiences—the morning in Brighton, the evening at Chichester and the [illegible] at the Isle of Wight. He had in his service six of Erard's pianos, which were continually crossing each other on the various railways, so that wherever the pianist arrived, he was sure to find a piano awaiting him.

Mdlle Cruvelli is announced as having signed a two years engagement at the *Grand Opera* of course under most advantageous conditions. It is possible, then, that she may be the heroine of M. Meyerbeer's *L'Africaine*. The *Gazette Musicale*, in announcing her coming appearance, mentions *La Vestale* as among the operas laid out for her. This implies, we hope, a genuine and magnificent revival of that fine French opera.

That clever person, M. [illegible], who for some years [illegible] to have failed in creating [illegible] the career of a composer, has been giving a grand concert in Paris with a view of introducing some of his [illegible] there—and [illegible]

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[illegible] independent of paving his way into one of the French opera houses.

To replace the musical vacancy left in the *Académie des beaux Arts* by the death of Mr. Onslow, M. Reber has been elected.

The name of Madame Parodi is added to the list of artists engaged in the Italian Opera of Paris.

After recording how Mdlle. Rachel the form "spirited away" from Paris to St. Petersburgh for a year and a half, by the seductions of Russian gold, who would have expected to have been her first appearance in the city of the Czar been by no means brilliant! Yet such, we are assured, is the case. And the cause assigned is the ponderous inferiority of the company that, by her engagement, the French [illegible] House was forced to take with her. This is said to have kindled the Imperial ire,—and so far from the Czar or Czarina revisiting her first performance with their august presence, it is stated that, on her first night, the resident company of French actors (which includes Madame Arnould Plessy, Madame Volnys, and others) received commands to play at court;—and that they have been further enjoined to prepare "Lady Tartuffe" without Mdlle. Rachel in the principal part. The economy of the French [illegible] seems to be equally matched in the management of "the powers that be" in Russia, and the tale does not [illegible] the "saving knowledge" of the lady [illegible] of those who sold and contracted for her found that to illustrate Muscovite economy and the munificence of *Ursa Major* found the semblance of a Queen in a tinsel crown.

——ITALY.——

M. Doehler has been compelled to withdraw from professional life, for some years past, by a malady affecting what he styles, with diminished sadness, the "*amore fo* [illegible]" but he adds, some hopes of restoration are held out to him by his physicians. Meanwhile, we conclude from the foreign journals announce, without any hesitation, the funeral at Rome, on the 30th of October of *Maestro Pietro Raimondi*,—the same whose triple Oratorio, executed at Rome, in August, 1852, excited so much interest and curiosity. Signor Raimondi was in his [illegible] year: and to judge from a catalogue of his compositions, the many months ago laid before us, he seems to have become a considerable portion of his life and energy to grave, and intricate, and solemn musical tasks.

——AMERICAN SINGERS ABROAD.——

The following are very interesting letters will show our readers how creditably America is represented abroad in the department of vocal Art.

(From the *Albany Evening Journal*.)

NAPLES, October 18 1853.
No. 8—Largo [illegible].

Well, my friend, I can say that nearly one month has rolled round in "Vecchia Italia," surrounded by all beautiful in nature and art, [illegible] the [illegible] from my mind the pleasing recollections of Albany. * * * * *

But the Italian school cannot be acquired in a few months. It requires years of unremitting toil: and it is certainly an [illegible] for foreigners to come to Italy and attempt competition with the native artists, who have lived here upon music from childhood. It requires many natural gifts and much hard work to become an artist. I have accomplished much, during my stay here, in singing and in the acquisition of this beautiful language. I can speak and understand it well, but the learner is the [illegible] expressions which can only be mastered by time and practice all owing to the [illegible]—[illegible] parla [illegible]. But [illegible] the chromatics the passes with a powerful company. Tenor [illegible] ($1 000 a month). Soprano, Giuglini [illegible] [illegible], [illegible] and [illegible] [illegible], Barytone, [illegible]. *Il Trovatore*, the latest work of Verdi, is in *Scena* at present. It has produced a *furore* in Naples. Trovatore is a drama by Gutierrez, a Spanish author, and put in lyrical form by Cammarano. The [illegible] the full view. Mrs. Bostwick still continues to "shine as a most vocal star" at *Teatro Nuovo*. Mr. Charles Braham, the English tenor (whose debut has been attending and described so interestingly in one of his letters from Italy,) leaves for London to-day. He has a fine tenor, and shows his course of study. He has been four years a student in Italy and learning with success in Malta and Messina. I am so taken up with the musical, that I know little of what is going on in the political world. An English fleet arrived in the bay of Naples this morning and a rumor is current here that 800 French soldiers have landed at Civita Vecchia. The second cavalry is maintained by the police here: spies lurk in every Cafe—"Povera Italia," [illegible] be lashed to death by a cruel destiny.

NAPLES, October 25th, 1853.

On my arrival in Naples, I found two play bills, posted up at the corners of the streets, which mastered my attention and produced no little surprise. One headed Teatro [illegible], advertised *Clari di Perth*—Prima Donna (Clara) Mrs. Bostwick! Now I had heard throughout Italy of an American lady who was singing with great success in Naples, and was, of course, anxious to hear our country-woman sing before a critical Italian audience. When I got to the theatre I found that [illegible] Perth was Verdi's far famed opera of *Rigoletto*. But the police of Naples had prohibited the second [illegible] it was to stand. One learns much by travelling and I certainly was not prepared to find Neapolitan [illegible] [illegible] a theater [illegible]. Such, however is the case. You are cheated at every turn: pestered in the streets by boys who address you with the most revolting interrogations, and if you go into society you hear of open scandals, such as was made of in French history during the reign of Louis XIV and XV. Yet with all this the story of Rigoletto is prohibited. Funny place, Naples! Funny people, the Neapolitans.

Too bad for a blessing, too good for a curse,
I wish in my soul they were better or worse!

Well, I found myself listening to Verdi's music and there a story of the Fair Maid of Perth. At length Mrs. Bostwick appeared. In figure she is well suited for sprightly, [illegible] parts, her face, too, is expressive, for which she is indebted to her eyes. She has a [illegible] voice of singular agility, and appears to have mastered the difficulties of the Italian language. She is certainly a great favorite with the public and got more applause than any other artists. What I like about her is the earnestness of the acting and a certain sentimentality in the quality of her voice which tells well in a pathetic passage. I could not help feeling a little proud as I left the theatre. Here, also I, is proof that Americans can please even an Italian audience.

My attention the next evening was directed to the second play bill—The Fiorentini Theatre. Here I found the American tenor Henry Squires, was to sing in company with [illegible], the *Prima Donna* of San Carlo, and Sig. Giuglini, the tenor of the same theatre. When the interesting moment arrived, the name a [illegible] looking the [illegible], with greater coolness is not to be painful, but he was evidently a little alarmed at finding himself in presence of the most critical audience of this critical city. He sang a romance from Verdi's *Louisa Miller*—*Quando le Sere [illegible]*, which gave him a warm and enthusiastic reception from the audience. I am [illegible] [illegible] some [illegible] heard a tenor voice which pleased me more. But I had better give you an Italian's opinion of Mr. Squire's voice; I find the following in the *Neapolitan Musical* [illegible]:—

> "It would be injustice to pass over in silence the song of Mr. Squires, and the favorable impression he produced. He executed with an angelic grace the romance from the opera of *Louisa Miller*, *Quando le Sere* [illegible]. He possesses a tenor voice of great evenness, equal, intonated and pleasing. From his [illegible] [illegible] for Squires a most brilliant theatrical career. He will know, in possessing a voice of grace and *force*, to unite [illegible] to artistic sentiment. Since his appearance is youthful and handsome, [illegible] hope [illegible] [illegible] the young tenor to prosecute his vocal studies with assiduity under his master [illegible]. He would then be not forget that he is an American, and has yet much to learn in pronouncing the Italian language."

For my part, I have no hesitation in saying I have heard no more pleasing voice than I listened to Mario in London. We have certainly no tenor in America to be compared with him, and if his acting comes up to his vocal gifts, he will be one of the brightest ornaments of the lyric stage. E. M. E.

BOOK REVIEWS.

[Communicated.]

A Practical Text Book of Music as connected with the art of playing the Pianoforte. By Edward B. Oliver.

No work in our language can prove a more useful aid both to the teacher of music in his labors, than that of which the above is the title; and especially to those foreign teachers who find difficulty in explaining in our language much that is theoretical. Its questions and answers are exceedingly comprehensive, and contain all that is necessary for the production of a pianist of the highest order.

Among other things may be mentioned the change of the names of notes, or rather the rejection of the old fashioned names of semibreve, minim, crotchet, quaver &c., substituting for them those more proper and reasonable, as well as more extensively known by educated musicians, viz. whole note, half quarter eighth, sixteenth &c. The German method of marking chromatics is also adopted, as being shorter and more available than the old way of calling the names of the semitones, sharp, flat, &c., to the names of the notes. In this work also a familiar acquaintance with all the keys is rendered easy and simple, and by resolving the [illegible] given, pupils are enabled to learn [illegible] in those keys which have a greater or less number of sharps or flats introduced, with equal ease and facility. This is extremely desirable, as a great part of the most beautiful music is now written in these keys, which have been so much shunned by young musicians, on account of their signatures of four, five, or more, flats or sharps.—The use of the pedals is also considered, upon which subject so little instruction has heretofore been communicated that the general custom is to press down the pedal at the beginning of a performance, and continue with open strings to the end, thereby destroying all harmony and expression.—Simple rules for fingering are given, which leave the learner no excuse for improprieties in this [illegible] important department. Also in the Appendix the different terms of musical compositions are defined, which must add much to the interest of those who study them.—The experience of the author during many years as a teacher has tested the universal practicability of the system he has thus prepared and caused to be published especially for his own use, and that of many of his pupils who have become teachers, and we do not doubt that it will be an invaluable aid to all teachers of music who become acquainted with it.

3 2 2!

To the [illegible] the [illegible] of the class '41, greeting

I have lately [illegible] to me by the [illegible] of [illegible] a certain [illegible] appertaining to the interests of [illegible] club. As it is impossible for me to address you all personally, I employ a method characteristic of my profession, the [illegible] appeal [illegible].

Let me inform the fund [illegible] found a new [illegible] in the [illegible] City of Elms." The "[illegible]" have a new hall as you are probably aware, in the building in Second street. In a very short time [illegible] the college [illegible] the [illegible] thereof, that the [illegible] is in danger. [illegible] been considerable amount in the treasury [illegible] you are in treaty for a lot of ground which will soon be vested in the trustees of the club. This [illegible] with to [illegible] the [illegible] of $1 [illegible] you, good fellows, contribute to this sum? [illegible] Council in [illegible] the contributed, the [illegible] the contributed, that [illegible] of [illegible] your [illegible] servant, I [illegible] the [illegible] will not be [illegible].

You are all now [illegible], married [illegible] fathers of happy families. [illegible] [illegible] [illegible] [illegible] [illegible] your [illegible] [illegible] upon your [illegible] with [illegible] by your own [illegible] to our beloved hall.

Any [illegible] you may choose to forward to me will be most faithfully transmitted to the [illegible] of our [illegible], to be applied to this noble project in [illegible].

Always cordially yours,

RICHARD STORRS WILLIS,
Editor of N. Y. *Musical World*.

New Subscribers.

Since the publication of our last list, the following subscriptions have been received closing with Wednesday December 21 at which time our paper went to press. We cannot promise that the orthography of the following names is correct in every case the signatures, in many instances being somewhat illegible and these names only are given to whose owners we *have not sent receipts*

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[illegible] W Carlton,

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[illegible] Hudson,
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Rev [illegible]
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Gil Crane,

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Jas Richardson,
A [illegible]
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Geo [illegible]
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Mrs [illegible]
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Mrs [illegible]
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N [illegible] Walsh,
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[illegible] Wiley,
Rev [illegible] Byron,
[illegible]
[illegible] Candle,
C D [illegible]
[illegible]
Rev [illegible]
T D [illegible]
[illegible] Andrews,
[illegible] Brady
[illegible]

BUSINESS NOTICES.

A Christmas Present. Hot Corn. Life Scenes in New York. Containing graphic descriptions of Little Katy; Madalina, and Wild Maggie. By Solon Robinson. Published by DeWitt & Davenport, Nos 160 and 162 Nassau street, N Y.

The extensive Foreign Music Establishment of Jul. Schuberth & Co has recently been removed from [illegible] to [illegible] Broadway.

Horace Waters, the great Pianoforte Dealer and Music Publisher, of [illegible] Broadway New York, has sent us the following sheets of popular Music, published by him: *La Prima Donna* [illegible] with variations—[illegible]—*Pop—[illegible]—Ben Bolt's Grave—The Katy-did Song—Mountain Echo.* [illegible] to [illegible] his numerous customers all over the U. S. one dollar's worth of Sheet Music, as a New Year's gift, besides a splendid Lithograph wrapper. As Mr. [illegible] all who purchase of him one dollar's worth of Music between now and Jan. 1, 185[illegible], [illegible] to him without delay. They will receive both the Music they purchase, and the New Year's Gift, postage free.

SPECIAL NOTICES.

Wanted.

A PROTESTANT FRENCH TEACHER IN A FEMALE Seminary [illegible] New York, [illegible] river. The applicant [illegible] educated in Paris, and be competent [illegible] Application may be made to the REV [illegible] of the N. Y. Evangelist, [illegible] street, [illegible] until Wednesday of [illegible] week.

Wanted.

BY A YOUNG LADY OF [illegible] ABILITIES A SITUATION in a Church as Soprano Singer. The advertiser is well acquainted with the service of the different [illegible]—Apply to [illegible] 732 Broadway [illegible]

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Messrs. Lighte & Newton, No 23 Canal st., IN CONSEQUENCE OF THE INCREASED DEMAND [illegible] and [illegible] PIANOFORTES, [illegible] from 1½ to 1⅞ octaves. Second hand Pianos taken in exchange. [illegible] Warerooms, No 421. [illegible]

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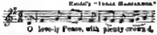

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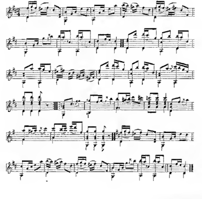

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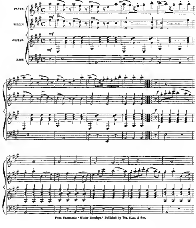
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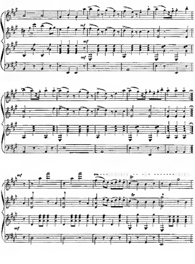
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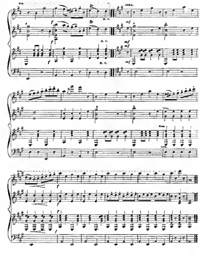
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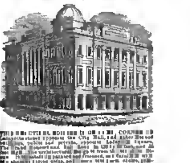

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VOLUME VII, No. 18. NEW YORK, SATURDAY, DECEMBER 31, 1853. WHOLE NUMBER 144.

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Revere House, Boston, Dec. 3, 1853.

Google

THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor.

NEW YORK, SATURDAY, DECEMBER 31, 1853

VOLUME VII Number 18

GENERALITIES.

SPECIAL NOTICES.

Letters on business should be superscribed "Proprietor of the Musical World, 257 Broadway New York." Personal and official letters should be addressed, R. Storrs Willis, Editor Musical World Office, 257 Broadway, N. Y.

NOTICE TO SUBSCRIBERS.

If any of our subscribers, in making up their paper to be bound need any numbers of volumes I and II, in consequence (as must be) of "a little fish losing a number in taking it from the mailbag," or because "some next door friend, who had borrowed it to read, returned it in a condition un-bindable," they will please let us know immediately. We can not furnish any [illegible] further back than the volumes above-named, and they are nearly exhausted.

JENNY LIND

was possessed, (as the editor of the *N. Y. Musical World* has been reliably informed) of about $250,000 before leaving this country. $100,000 of this sum went to establish public schools in Sweden. $50,000 more went to various charities. The $100,000 remaining are so invested, as to yield her now but about $4,000 a year. She is living at Dresden, has a town house and country-house with equipage, plenty of servants, &c., all of which, $4,000, in Germany can well furnish! But the generous Swede has given away too much. Some young nightingales are in the [illegible]; they must be cared for. The parent singer therefore, appears again before the public in concerts and will shortly sing in *England*. Her advent in this country before long is not at all improbable. Perhaps she will come and live with us making her residence upon Staten Island,—the most favorite spot, to her, in America. Otto Goldschmidt is composing piano pieces, but nothing of great magnitude occupies him like oratorios, and an opera as has been currently reported. The boy is said to resemble strongly his mother, as to nose, particularly, which is generous in befitting proportion to her nature. Well—if the charming singer does come among us, we must give her a right hearty welcome!

LOST

Yesterday somewhere between sunrise and sunset, two golden hours each set with sixty *diamond minutes*. No reward is offered, for they are gone forever.

ANSWERS TO CORRESPONDENTS.

(Questions replied to for subscribers only.)

A. M. L. Springfield, Ill.—"Will you do me the favor to inform me what it will cost to get stereotyped seven or eight pages of music (with words). I want some printed, among the plates. Pages to be same size as the 'Shower' and also the same size of type." —Answer. Seven or eight pages, "Shower" size of type, would cost $5 the page.

H. A. P. Cincinnati.—"Did you get 'Pensive Revery,' or 'Pensee a moi'?"—Have no recollection of receiving it. "If those subscribers whose year does not terminate with the *Musical World & Times* till next September wish to take the *Home Journal* now, how shall they manage?"—Send on $2 for *Home Journal*.

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DESCRIPTIVE MUSIC.

([illegible])

NO. VIII.

In a city, not a thousand miles from New York, the oratorio of the *Creation* was once performed by a musical society. In the course of this oratorio occurs the well known passage "And God said let there be light," in which on the word light a grand crash of instruments is brought in by the composer to bear. Before commencing the chorus in which this passage occurs, the gas lights in the hall, by means of the main screw, had been half dimmed. At this the main screw (like the man at the bellows of an organ) was placed an *operator*, between whom and the hall of performance a communication was established. At the critical moment on the word "light," simultaneously with the crash of instruments the operator did his duty—he wrenched the screw around vigorously, and a blinding flash of light from every gas flame in the hall electrified the audience.

Again on another day Longfellow's beautiful poem *Excelsior* was musically performed. The cry of the youth who bears the standard in ascending the mountain was given in the music by a single voice. This voice—that of a little girl in the present instance—was heard to come very faintly *from* some unknown quarter. At last however, the machinery of the effect was discovered:—the little girl was singing fainter and fainter "Excelsior" from a room above and down the ventilator!

Now, descriptive effects are often heard in the various departments of musical Art, where in skilful hands, and tastefully applied, they may be in place. An instance of this we find in that master work of Beethoven the *Symphonia Heroica*. This symphony Beethoven intended to dedicate to Napoleon, whose early successes had just begun to dazzle the world, and had fired the genius of the poet with the splendid subject for a composition of—a heroic career. But Beethoven who, it is well known was an ardent republican in his political principles, indignantly cancelled the dedication and actually trampled with rage upon the symphony one day when a friend had informed him of the newly developed aim of Napoleon at a crown. This symphony describes the career and death of a hero, and at the close of one of the movements, the last moments of the hero are musically painted; his song of victory becomes fainter, the melody is very skilfully interrupted and heard at last, only at intervals in half instrumental fragments, till a low mournful tone on high closes the scene. The effect is beautiful and impressive. It is also in place, and appropriate to the subject.

Again in *vocal* music, we have Beethoven's well known and exquisite song of *Adelaide*. Reference is made in this song to the nightingale, and in the instrumental accompaniment, is introduced the note of the *sweet* singer. In the oratorio of the *Creation* already mentioned, the music throughout is descriptive of the words; though these descriptive effects are more often given in the accompanying instruments than to voices. There is also a good deal of this descriptive music in Beethoven's pastoral symphony, which he composed in a retired country place in the open air in the midst of beautiful scenery. You hear all rural and woodland sounds—among others the sweet note of the cuckoo is distinctly audible.

These descriptive effects have also, (as is well known) been introduced into poetry. The familiar lines of Virgil are of this character.

"Quadrupedante putrem sonitu quatit ungula campum."—Aeneid, lib. viii. v. 596.

Here the gallop of the horses mentioned is distinctly organized in the rhythm. In Richard Dana's beautiful poem too, of the Buccaneer these lines occur.—

But when the light winds lie at rest,
And on the glassy heaving sea,
The black duck, with her glossy breast,
Sits swinging silently,—
How beautiful! no ripples break the reach,
And silvery waves go noiseless up the beach.

The swinging swaying motion of the duck and the tranquility of the scene, are beautifully painted in the rhythm.

These are single instances, both of music and poetry. There are many such to be found. But it will be remarked first, that these effects are introduced mainly into the secular department of Art, and even in the case of the oratorio, have no connection with an act of devotion. And second these effects when introduced, are done not only in good taste and with a certain propriety of connection but (what is still more important) adequate time is also taken to produce them. In the dying scene, for instance in Beethoven's symphony he does not compress the effect into a line of eight notes (as is sometimes attempted by church choirs,) but he employs hundreds and thousands of notes—a long musical passage. He gives his hero *time* to die. A very frequent attempt in music also, has been the painting of a thunder storm and the succeeding calm [illegible]. Beethoven has done this in several instances. But here also, he takes time for it; the storm gathers and comes majestically on, with becoming deliberation and impressiveness. Here, again is there no attempt to raise suddenly raging winds and billows as in the space of a Hymn line of eight notes.

At best however this descriptive character of tone and words seems to me to belong rather to a lower than a higher order of artistic effect. It may justly be considered so, I think, in music. For in a case where mere natural sounds are imitated (as in the instance mentioned of the cuckoo in Beethoven's pastoral symphony) the most you can say is that "Beethoven for a moment ceases to be Beethoven to become—a cuckoo!" And in cuckoo music the cuckoo herself is certainly the better musician of the two. Even in poetry where the rhythm or an alliterative character of words accomplishes the imitation, the impression upon my own mind is always most agreeable, when seems to be rather beautifully [illegible], than prosaically *intentional* and premeditated.

How these descriptive effects have been introduced into our church music, I shall show in my next article. E. S. W.

* * *

THE ORGANIST FROHBERGER.

The following charming sketch is from the pen of one of the most celebrated French composers now living, M. Halévy, the author of so many world renowned operas. It was pronounced before the Institute of France, which meets every year at the beginning of October in general assembly. This paper on Frohberger, one of the most illustrious artists of Germany, is as a piece of literature, quite worthy of the great composer. We translate it from the original French for the readers of the *Musical World & Times*.

The city of Halle, in Saxony gave birth, in the course of one century to three learned organists: to Samuel Scheidt in 1587, to John James Frohberger in [illegible] and to Handel in 1684. But the glory of the last obscured and greatly effaced the fame of the two former. Samuel Scheidt is quite forgotten; the name of Handel is European.

Frohberger seems to have been the harbinger of Handel. Like him he travelled through Germany, Italy and England, indicating to him beforehand as it were the way he had to follow; like him also in his early years rapid progress and precocious talents gained him the support of powerful protectors. But the parallel between them goes no further. Frohberger was a profound organist, but his studies as well as his renown confined themselves to the key-board. Handel was a great composer. It must be stated nevertheless of Handel, that in his music the composer often betrays the organist. It is the organ with its powerful stops and its majestic sounds which formed the style of Handel. The organ requires serious studies; the organist should be conversant with all the contrivances of composition; he must be endowed with a rich, ready and glowing imagination; his fingers, with a manly strength, ought to possess fluency and rapidity. The artist struggling with the organ is like an athlete; let none imagine that the instrument yields freely its secret springs of harmony; one must wrest them out from its bosom. But, when mastered, it repays abundantly the efforts put forth. It excites, it inebriates him who masters it; and, like a generous steed, it seems to inspire with a renewed ardor the intelligent hand by which it is subdued and ruled. Behold this silent organ; these motionless keys—the imprisoned air sleeps in the vast receptacle. But let a learned and skilful hand press upon the keys and open the way to the quickening breath—suddenly harmony bursts and bounds forth; a magnificent edifice arises; grave and profound voices resting upon their wide bases, the highest tones of the scale, and the other sounds fill up the void, and connect these voices separated by an immense distance. The agile fingers move rapidly; the air, docile and quick as thought, runs through all the tubes and completes the song. Chords succeed each other as tide succeeds tide; the church is filled with surging tones. As, in a clear night the immense canopy of heaven is studded with countless stars, so, when hearing the organ, we fancy we see the sounds escape from every tube, and mysteriously made visible, scintillate at the top of the vaults, and sparkle like a firmament of stars and [illegible] arches! The multitude standing within the same edifice are stirred as they are penetrated by these sounds; while the organist, moved by his own inspiration, himself thrills at the harmonies created by the pressure of his own fingers.

We are conversant with harmony now-a-days; but the composers who lived almost two centuries since were also familiar with it. Our organ builders are skilful, but theirs were not less qualified than ours; the organs were excellent and the performers learned men. More boys, well qualified in other respects and born in a country of vocal music (so to speak), [illegible] with the [illegible] and contemplating from early years those beautiful instruments, proved shortly profound harmonists; and the music which they created afterward was grave, serious and vigorous. The organ, on the other hand, is itself a severe master; every fault in it becomes signal, and falls heavily upon the sinner; one false note is a sacrilege. The old composers consequently were robust musicians. Their successors displayed more gracefulness but less strength; more wit, but less energy; they were trained at the pianoforte.

John James Frohberger born in Halle in [illegible], was a disciple of that vigorous school. His father, a chanter in the church of St. Maurice conducted his musical education, and taught him singing, the harpsichord and organ. The Swedish ambassador in Vienna, passing through Halle and chancing to hear the young artist, was struck with his beautiful voice, with his surprising singing and his precocious skill on both instruments. He directly proposed to take him to Vienna with him, and to introduce him to the Emperor Ferdinand III. Both father and son acceded to the proposal joyfully. Arrived in Vienna, the ambassador according to promise introduced to the Emperor the Saxon youth who was not yet fifteen years of age. The Emperor found him worthy of his protection, and desired that he should finish a training so auspiciously commenced.

There lived in Rome at that time, a master of high repute Geronimo Frescobaldi. This master, the most illustrious of that period, was attached to the most celebrated church in Christendom; he was the organist of St. Peter; and on the day when he entered upon his office, more than twenty thousand people had come from all parts of Italy and thronged the immense church. Such was the illustrious master to whom Ferdinand III entrusted his young protégé, who set out immediately for Rome pensioned by the Emperor. After a three years instruction and patient training, Frescobaldi had nothing more to teach his disciple. "Go," said he, "return to Vienna; bear back to your country the fruit of your studies." Frohberger left Rome in 1656, went through France, sojourned in Paris for some time and afterwards in Dresden, and arrived in Vienna rich with a genius now fully developed. His travels were not useless to him. At Dresden the elector heard and applauded him. In Paris he had become acquainted with the musicians most in renown; he had even adapted to the harpsichord new movements which a celebrated lute performer, Denis Gaultier surnamed *Denis the Old*, had brought into fashion. What a glory for the lute and for Denis the Old!

Paris at that time had no lyric theater. The Italian singers that Mazarin had called to France in 1647 to perform *Les amours d'Hercule* by Cavalli had not been very successful, and had departed long since. Lulli had not yet obtained from Louis XIV the privilege of an opera. Nevertheless, music was much cultivated and people played on the lute and the theorbo.

There existed at that period in France a certain most benign and innocent sovereignty—a sovereignty to which the king of France himself granted the privilege, and of which he had not to fear the encroachments; and yet its power was unlimited and uncontrolled. This sovereignty was solely and entirely musical; and the man assuming it was called the King *of the violins*. This despotic king, whose sceptre was a bow, reigned, ruled, and played on the violin—poorly enough in all probability. According to his letters patent he had to travel through France, for the purpose of establishing bodies of violin players in every province; and granted letters of violin mastership at the rate of *ten pounds*. Thus, for the sum of ten pounds, one was declared a licensed violinist. It appears, that the number of violin amateurs was very large; and the [illegible] pouring fast into the purse of the king of the violins, he realised a pretty good sum of money.

History has not transmitted to us all the deeds of these kings; but it saved some of them from oblivion. Amongst them Lulli stands first, although he did not bear the illustrious title. At the age of nineteen, having been commissioned to lead and train the small band of twenty four violins of Louis XIV, he really became King of the Violins. He exhibited the utmost attention, showing great diligence in the education of these young artists, whom he used to call his children. Yet he never hesitated to break a violin on the head of one of these beloved children if he deemed it necessary to make an example of him. Under such paternal training the school could not fail to thrive. The art of violin playing was in some respects in its infancy. The higher notes were, at that time, undiscovered musical regions, and long after that period inspired the orchestra with a kind of terror. Old amateurs still remember when the performers were struck with fright at the discovery of a C on the E string. "Beware of the C!" said the frightened leader of the orchestra in a low whisper; and the [illegible] that ran through the ranks of the band was an admonition to look for the monster. Our skilful artists now ascend like daring *aeronauts*, to an atmosphere of music to which they have accustomed themselves, and of which our ancestors had not even thought.

Meantime, Frohberger, whom we left in Vienna, was now eighteen years of age, already celebrated, ranking among the first and beloved by the Emperor who treated him kindly and had given him the office of court-organist.

(To be Continued.)

* * *

AERIAL ARTISTS.

Translated for Willis's *Musical World*, from *La Revue Musicale*.

UNTIL the day come when the problem of aerial sailing shall be solved, and when a winged wherry carrying bands of singers and instrumentalists, shall find [illegible] airy space, we must be contented with the fluttering and singing of those myriads of little musicians which the Creator has sped from his hand, countless as the stars.

These lovely singers, so merry and so fickle, have the canopy of heaven for their concert room or (when they venture to approach us) the deep shade of the forests, the woods and groves. Scarcely do they in their flight touch the earth, which frightens them. Their home is in the skies; most of them seek the ground only for food. The [illegible] and a winter time invites them to our fields and winter gathers them around our barns and cottages. The swallow alone hangs her nest on the corner of our country house, or the jutting ledge of our windows.

Nothing is more interesting than to see these little architects when building a cradle for their offspring; their going in and out, their warblings, their solicitude for their family—these afford an enjoyment known only to the lover of nature. But what is still more charming is the immense concert of this great *Philharmonic society*, in the morning at sunrise and in the evening at sunset. Every echo repeats thousands of artless songs, always recognized, but always new. The nightingale is the king, and the Fauvet (female nightingale) the queen of these festivals. The Lark alone sings apart from her fellow performers, and takes her flight swift as an arrow up toward the sun whose coming she likes to greet.

Winged musicians are not, like our earthly ones, subject to frequent *colds in the head*. They are endowed with a true and flexible voice. They vocalise better than many singers now most in fashion. Their chief merit is, that they perform unrequestedly from morning to evening; they sing earnestly and never wait to be teased. This is using the gift of the Creator as it should be. 'Tis not thus with our fashionables.

A friend quietly says to you: "come with me: you shall hear a handsome young lady, a surpassing amateur sing to admiration." Immediately you slip on your white gloves, and hurry away. Your first step on arriving, at the house of your friend, is to hold converse and play the amiable with the young wonder so highly spoken of; before you talk of music with her you drop a compliment which, you think, will undoubtedly prevail upon her to comply with your wishes. The Landlord himself uses all his eloquence to eulogize her musical accomplishments, and lo! when the opportunity presents itself to display them, the admired belle, after urgent entreaties, calls into play a sudden hoarseness, or an *indisposition*.

Such a misfortune never befalls us with the aerial singers. In spring time we take a seat in a grove, and there in a finer drawing-room than any, amidst the sweet perfume of flowers, with the pure air of the morning, enjoy the most delightful concert. There is no deafening pause for accompaniment, no grimaces and contortions of the features. False tones, heartless passages, sentimentality, tragico-comical airs, and a thousand other annoyances so common in our musical circles, are banished from the programme of the winged artists.

Some say (not rendering the glory to the Creator) that man formerly received from *birds* the first instructions in singing, and that it was by imitating them that he trained his voice. If this was true at the beginning of things, the method has not been handed down to us. For many of our musicians make as much effort to sing ridiculously, as the birds do to sing melodiously. It might be a desirable thing to [illegible] and for our young artists to take lessons of taste from that Phenix of the woods, the Nightingale. Who can emit such lofty trills like that little being? Who could undertake to correct her as to the pitching of the voice, the development of the sonorous tones, the variety of nuances, the organ point, &c. &c. What female voice is softer, gentler and more expressive than the Fauvette? Among our acquaintances we know of no singers who might rival, perhaps even excel her, but Madame Anna [illegible]. But who knows if this great songstress has not secretly taken a hint or two from this charming bird?

As for us, who are neither a Nightingale nor a Fauvet, we confess to have learned much from these darling ones. Young ladies aspiring to become musicians, when you go to pick violets in the woods, hearken to the *aerial concert*. No teacher like nature. The enjoyments she affords us are free from charlatanry; she teaches us what of the many things is beautiful, true, sublime and honest. Her counsels are both the best and the most disinterested. She gives us lavishly everything, asking in return nothing else than not to be misinterpreted by her imitators.

—THE HUTCHINSON FAMILY

Have a concert on Thursday evening last at the Tabernacle to a large audience. These native singers are very successful, and [illegible] with their concerted music. Their mimicry is quite appealing in the burlesque part of their programme, and excited great hilarity among the audience [illegible] hear them.

—EISFELD'S SOIREE—

Another is come charming performance comes off January 6th in the Dodworth building. We congratulate Mr Eisfeld on his securing this new central and beautiful locality which, as a [illegible] and ornamental hall, will prove equally agreeable to the performers and the audience.

FANNY FERN IN PARIS.

The Parisians have become vehement admirers of Fanny Fern. *Fern Leaves* has been translated, and the publishers are finding their account in its sale. The papers and periodicals applaud and quote copiously from her writings; and Who is Fanny Fern? is now the question, among the Parisian literary public.

FIVE POINTS OPERA.

This Juvenile Musical [illegible] planned and conducted by Mr G. M. Curtis came off at the Tabernacle on Wednesday Evening December 21st, honored by a highly intelligent audience of twelve hundred persons. One hundred children of the Five Points House of Industry were advertised to appear, but nearer two hundred were really present; the boys dressed in their best, and the girls neatly and uniformly arrayed. Some nervous indications were visible on account of Miss [illegible]'s late appearance, whereat Mr Curtis being called on to play, sat down to one of Lighte & Newton's new-scale seven-and-a-quarter octave Pianos, and executed a short piece, much to the satisfaction of the audience. Meantime Miss Brainard arrived, and the music advertised in the programme commenced. Here it may be noticed, that the children were under excellent discipline, and observed the motions of their conductor with admirable precision. We have attended many Juvenile Exhibitions, but none where more complete order and attention were observed throughout. The opening solo and chorus "We may come in" passed off smoothly and Miss Brainard appeared to sing of "Maggie." The faces of the little ones were eager with curiosity and delight, and the following chorus "Rejoice! rejoice! one [illegible] more!" was sung with vehement enthusiasm. The song of "Little Katy" next claimed the attention of the audience, and Miss Brainard's pure and sweet tones never told with a more charming effect. She was encored in this song, and very deservedly so. The "Lament for Katy" concluded the first part, and turning round, the moist eyes that met our view left no doubt upon our minds of a genuine appreciation on the part of the audience. Mr Curtis here said:

"Good Friends,—To most of you, perhaps all, the name I have given to this effort will convey a clear idea of the two extremes of society. At most it cannot be doubted that the Five Points harbor many outrageous specimens of our worst society, while on the other hand, it is equally clear to my judgment at least, that the Opera is the resort of many full-fledged specimens of "our best society." In addition, both these extremes are subjects for grave consideration and moral reform. Now my operatic friends will have it, that I am losing my character by going to the Five Points, and my religious friends are just as certain that I am losing my character by going to the Opera. Unhappy [illegible]!—not knowing exactly [illegible] to choose, I decided on taking both horns, (or rather both poles,) and so the name is before you, for better for worse; but these considerations did not influence me to adopt this name in the first place. I made use of it, to [illegible] a certain amount of musical talent at the Five Points—*Five Points Opera*. Therefore, [illegible] who will speak of the same, will please take me at my name, and not according to their prejudices.

I need not now ask you how you are pleased with our little musical entertainment, since we are but half way through it. But I cannot help suspecting that the various critics—[illegible] be here to-night, I wonder!—will, after all, look upon it, but as a sort of illegitimate drama, since there is no plot, there is no orchestra, there are no stage appointments, and, else, but a beggarly array in costume. But while you are here to-night no Norma nor Lucretia, singing you into admiration of their broken vows, nor behold glorified Ernanis and would-be Puritans, challenging your sympathies for their treason and dissolution;—you may see Maggie and Harry restored to usefulness and happy homes, and we may sing to you of "Little Katy," whose last hours were cheered by the good man's presence, and by his prayers.

But it is not my province to speak to you particularly of the moral effect in such institutions as the Five Points House of Industry. There are those among you, and one in particular, more worthy and better qualified by long and laborious experience, to speak to you on that point. Yet, I feel that I have a right to add a word or two on the employment of music in imparting a love for moral traits to the young. It seems to me, that the scene of to-night ought to convince every careful and impartial observer of the importance of music in this respect, and that it may be taught to every one, and may be learned by every one, provided the process be commenced early enough. But for this purpose, teachers are necessary; and in view of this want, why should not the State Government make some provision, whereby music shall be cultivated in all our free schools, academies, and even charitable institutions, as one branch at least of a Christian education? Massachusetts is in the start of us in this respect, by fifteen years if not more. And our cautious and conservative [illegible] might well afford an example to the "Empire State" in the attention she is giving to music, in her public and other schools. Then when the teachers are provided soon the preachers will become musically intelligent. And when teachers and preachers are musically educated the time will arrive, I trust, when every father, in his own family at least, shall be a high priest, in a musical as well as religious nature. Thus would music occupy her appropriate sphere on earth, as the handmaid of devotion and the solace of our domestic hours. Which good time, may Heaven grant, is speedily coming."

Mr Curtis was frequently applauded in his remarks and we sincerely hope that the portion of them touching music in domestic and by the fireside, has left a lasting impression. The [illegible] for their utterance and the [illegible] hearts and voices that [illegible] their best to [illegible] way of [illegible] example, will not, we are certain, be forgotten.

Part II opened with a chorus on the Importance of Study and Labor. "Harry," a reformed character, next claimed the attention of the audience, and Miss Brainard sang about him in a serious and touching way. "Harry's Return" home was celebrated by the children in chorus. Miss Brainard sang about "Mary's Bridal," and following these was the "Bridal Chorus," which was encored.

Of the music we may here observe that it admirably expressed the *words*, as might have been expected where, as in this case, both the rhyme and music emanated from the same source, both proceeding from the very versatile mind of Mr Curtis. We would only drop a hint as to the musical range which the composer allowed himself, leading the pitch, in many instances, rather too high for the very juvenile voices which sung the music. Transposition, in these few instances, would easily remedy this, and improve the otherwise attractive, and "telling" melodies put into the mouths of the little Five Pointers. In any case so indefatigable and devoted, and true-hearted, and *unterrified* a musical philanthropist as Mr Curtis, is not a man to be subjected to carping criticism or comment.

The Rev Mr Pease appeared, and after a hearty greeting said:—

"It may be asked "Whence came these children?" To this question it may be replied, that, though they are called children from the Five Points, yet in reality they came from [illegible] localities adjacent. Not alone did they come from those dreadful streets, Anthony, Cross and Little Water; but many from Orange and Mulberry streets, [illegible] Liberty and James streets, so that the term "Five Points," used by us in a moral, educational and charitable way, covers not only the ground where the Five Points House of Industry is situated, but a much more extended area, which will doubtless account to you for the inadequateness of our present means to shelter all who apply for relief. I need not say to you my friends, that I am somewhat vain in this band of two hundred little ones. Their own bright faces I love to see, and their clear young voices I love to hear, especially as they have been [illegible] from misery very many of the polluting influences of these [illegible] of the city. I feel impelled by a stronger desire than ever to extend the plan of operation so successfully carried on there, and not only to do more for those already under our care, but to give comfort, if possible, to every additional poor soul that may apply to us. They have interests in common with ourselves. Not very long since, I took some of them to Flushing, and passing along the road from the boat to the church one little fellow sprang at a dandelion growing by the way, exclaiming, "What a handsome flower!" and then he jumped forward to a flower growing at the side in a thistle,—but from this he jumped backward quicker than he jumped forward. These little incidents suggested to me the idea of a home for them, in the country, which, I trust, will not long be provided for them. As it is now, we do the best we can for their need, they are easily satisfied. Some came in without coat of any kind; but one boy entered, strange to

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ery a boon we had in dread of those pairs of pantaloons before we came to where the first pair ought to be. Then the only place for the three being, evidently his little body. Then the fitting garments there is no such finding. One little fellow exclaimed, as he was fitting a coat big enough for a boy double his years, that "it would do well enough if placed up behind." So, boys that have never had any coats made expressly for them are proud of any big or little.

But my friends, notwithstanding the kindness and christian sympathy of many noble friends we have had dark days. Last summer was one of those periods. We were reduced to fearful extremity. But the Lord in whom we trust, and whom we teach our little ones to love, did not leave us in despair. And here it is proper for me to say, that by reason of the timely publication in the *N. Y. Tribune*, the *Daily Times* and other journals of many touching incidents connected with our institution, we have been enabled to go on more successfully than ever. "Hot corn!" was the cry and it has been cried ever since. Appeals have been made, and in consequence a farm of sixty four acres has been purchased at Port Chester, and [illegible] thousand dollars for a building suitable for us have been subscribed. We are anxious to raise thirty thousand dollars for this building, and we think it can soon be done.

In conclusion, let me say to you, come and see us—only bring your *religion* along with you, and leave the *dogmas* at home. We are glad to meet on friendly christian terms, all who come to see us, but we are especially desirous that all sectarian or denominational causes of difference should be forgotten, in order that we may all unite on common ground, for the elevation of the outcast poor. Let me again mention the obligations I am under to the press, for their favorable mention of my efforts and let me here introduce to you our good friend, Solon Robinson, author of "Hot Corn, or Life Scenes of New York."

Mr. Robinson, a venerable looking man of about fifty years of age, here stepped forward, amid much applause, and said:

I am glad to be here to-night, my friends—very glad to meet your warm greeting; but I am more happy, far more happy in the thought of being of some degree instrumental in causing gladness in these poor young hearts here. I love them, and I feel that they love me. The scenes on which we dwell so much are to cause me to be something more than an idle spectator of their wants and woes; and could you see the joy that lights up their eyes as I pass in and out among them, I am sure you would be convinced that it is the more blessed to give than to receive. I have a strong desire to correct some wrong impressions which exist, in relation to the authenticity of many of the statements in my book. Some uncharitable persons have been good enough to state that I have drawn entirely upon my imagination for what it contains. This requires [illegible]. Let me here state that there is a positive foundation for all that it contains. I [illegible] present to-night, who can testify to this. Let me now show you one of the little half orphans about whom I have written. (Mr. R. here took a pretty child in his arms and after walking [illegible] poor little thing, he continued.) Here is one of the little half-orphan children that I have written about and where would she have been now had it not been for the [illegible] Home of Industry?—There is now in this assembly a well-dressed man, with eye as clear and [illegible] as that of any I see, who was for thirty five years a debased drunkard. That man is the father of "Wild Maggie." And further to convince you that I am not dealing with fictitious characters, let me introduce to your favorable regard "Maggie" herself, no longer wild, but able herself to [illegible].

"Maggie" now appeared, and as she stood, her left hand held by Mr. Robinson, there was a perfect tempest of applause. After it had subsided Maggie commenced in a firm and clear voice to sing "The harp that once thro' Tara's halls." She was encored, and afterwards sang "The last rose of summer" acceptably. On the whole, a happier time for young and old, had seldom been witnessed. The nett proceeds of the concert cannot fall short of $500, and a repetition was announced by Mr. Robinson for Wednesday evening, January 4th.

Christmas Day, 6 P. M.—We have just returned from the Five Points House of Industry, where over two hundred little ones have been made happy by the distribution of presents, such as shawls, mittens, stockings, shoes, etc., besides the best dinner. Maggie was presented with a handsome sum to deposit in the Sixpenny Savings Bank, and many others of the children received sums from twenty-five cents to ten dollars. Mr. Smith of New Haven brought twenty dollars from the Sunday Schools in his State to be presented to the most attentive and obedient boy during the coming month. Solon Robinson was present and related many touching stories of poor children. The children enlivened the occasion by many songs and choruses, and we left the cheerful scene, convinced that Mr. Pease's success is no longer problematical.

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HANDEL'S MESSIAH

PERFORMANCE BY THE N. Y. SACRED HARMONIC SOCIETY AND JULLIEN'S ORCHESTRA.

A grand musical event came off at Metropolitan Hall on Monday last, 26th of December; the Sacred Harmonic Society of the city of New York having combined with Jullien's orchestra for the production of that incomparable oratorio, the *Messiah*, by Handel. Haydn and Mozart wrote oratorios also, but, if we consider the conception of the work, the elevation of the ideas, the development of the musical forms of the age, and [illegible] the forms and progress of instrumentation, in which the last two composers had the advantage (as being subsequent to him, and having evidently derived profit from the work of their predecessor) if we consider all these, we say Handel stands the [illegible] of the [illegible] and has not had a real nor equal in this branch of musical composition. We should be justified then to call the author of the *Messiah* the greatest composer of the seventeenth century. Superficial minds reproached him with thoroughly representing figures [illegible] fugued designs. Such prejudiced minds do not perceive, that they reproach him with what constitutes precisely the merit of this composer. If, indeed, like the inexperienced instrumentalists of the time, and with these timid forms of the melody then in vogue, Handel had deprived himself of the use of the characteristic and energetic forms of the fugue he would have transmitted to us colorless and insipid works or rather his works would perhaps have never come down to us buried and forgotten with their author. At the time of Handel, if the instrumentalists were unskilful, to make amends for it, there were plenty of excellent vocalists and solid musicians (we do not say solo singers) who together formed choruses of which we have no idea in our time. This mass of vocalists enabled the composers to write choruses such as those which are now presented in the oratorios of Handel. And, indeed, if we judge of their value by the vocal forms so obvious in this composer we are obliged to concede, that they are of uncommon ability [illegible] so that it is a hard task in our day, with our choristers, adequately to perform these masterly choruses, which constitute the real value of the oratorios of Handel. But this being granted, we maintain, that there are also admirable melodies in the *Messiah*. To call to remembrance in the [illegible] what a beautiful specimen of this composition are the following: *But who may abide*—*He was despised and rejected of men*—*Behold and see*—*Why do the nations so furiously rage together*—*I know that my Redeemer liveth*; the orchestral accompaniments also are not unworthy of these melodies. Though simple in their form, they are always noble, well developed and admirably suited to the character of the melody. Thus in conclusion, whether we consider the form, the conception of the work, the melodies or the accompaniment, we find everywhere the characteristics of a composition which cannot help [illegible] the first rank among the lofty creations of human genius. These remarks have been suggested by sundry criticisms which we heard on the spot, during the evening.

The performance of this oratorio took place before an audience of fully four thousand persons. The scene was, in the highest degree grand and imposing. There was needed but one thing, to make the picture complete, and that was, an organ, suitable to the dimensions of that magnificent Hall. And this want was felt, not only in a dramatic point of view but much more sensibly felt musically. The simple fact is, an organ of full and perfect register throughout, is as necessary to the proper interpretation of an oratorio like Handel's *Messiah*, as the foundation of a house is to its superstructure. In vain do you, Messieurs Conductors, try to make up for the [illegible] of effect in harmony which the organ alone can produce, by resorting to successive attacks on drums and louder growlings on the double basses. These reiterations, let them be multiplied indefinitely will fail to give the effect which the pedal pipes of an organ alone can supply. This was painfully felt in the pedal passages of the choruses. Of the choruses proper, which are the chief glory of this oratorio, particular mention must be made. They were sung with an accuracy and promptness creditable alike to the young and energetic members of the Sacred Harmonic Society, and of their young and [illegible] leader, Mr. [illegible] Bristow, who, according to a principle of fair and courteous treatment, should have been the musical conductor on this occasion.

Mr. [illegible] was somewhat nervous in his opening recitative, "Comfort ye," but gaining confidence, as he proceeded, he rendered the succeeding aria, "Every valley," quite in his telling style of twenty years ago. Few tenors are equal to a just execution of this opening recitative and aria, and none should publicly attempt to sing them without thoroughly weighing their powers. They are the first vocal [illegible] by [illegible] each composer occurring in the work, and are fraught with high and holy meaning. Braham sang them in his palmy days, with more effect, probably, than any man before or since. But, visiting this country after his [illegible], and opening, as he did, of the Tabernacle with these same pieces, he sang them very much out of tune, though the unquestioned grandeur and brilliant method were still apparent. Chas. E. Horn sang them well; but, in many respects we have always preferred Mr. [illegible] in the tenor part of this oratorio, among [illegible] we have ever heard. In the first place, his voice is clear and pure just in those places where most tenors dilute into a [illegible] and feeble tone; and secondly, the recitative and aria are most effective exactly in those places where these tones are required. Then Mr. [illegible]'s [illegible] of articulation and true enunciation of his words are worthy of close imitation by many young tenor singers whom we now have in our mind's eye.

Mr. [illegible] was not [illegible] certain of his [illegible], in the following chorus, *And the glory of the Lord*, but the members of the Harmonic had been so thoroughly drilled, that [illegible] right in this respect, and a good general effect was therefore speedily felt. Signor [illegible] at this stage, and sang the recitative *Thus saith the Lord*, and the following aria *But who may abide*, in Italian. This, he reminded, was much like [illegible] reading Iago in French or John Kemble's Othello might have been; and we regretted that so clever an artist as Badiali should put himself in so anomalous a position. The irreproachable method and true artist were there; further, he sang doubtless with a full appreciation of the words [illegible], and under all the circumstances it was better, if he sang at all, that he should sing in Italian. But these considerations did not, and could not do away the [illegible] of association suggested by his singing his part in a foreign tongue. And we think this very idea was apparent to himself before he got through. It was an up-hill task for him to be singing when he felt that he was out of his element, and where the sympathy of the audience was rather equivocally manifested. If he did not have this idea when he sang *Behold, I tell you a mystery*, we are certain at least, that he had small hope of producing an effect with this celebrated bass recitative and aria, when the trumpeter who accompanied him broke down. It fell flat upon the audience and Badiali sat down at last, thoroughly disappointed—though we

How good and sweet, (these are the right words,) were Miss [illegible] renderings of *O thou that tellest good tidings to Zion!* And we may be forgiven, if we say that we never thought half as [illegible] of her before, as we did while she sang, with a full sense of that heavenly air *He was despised and rejected of men*." We can [illegible] you, fair Maria, all the hearts you have doubtless broken if you will continue to soften the pride of our rebellious nature by singing of the great "Despised and Rejected." And, much as we like your native tongue, always sing this to us, we pray you, in such affectionate English as you gave us on last Christmas night.

Of our estimable and truly deserving young American artists, Miss [illegible], has sung, we have only words of commendation. It was truly a proud night for her. From the beginning to the end of her very arduous part, we did not hear her sing a single note out of tune. And her clear pure tone fell upon the gathered thousands like a soft and silvery trumpet sounding from the skies, telling of peace and purity, of happiness and heaven. What a gift is the possession of a good soprano voice! What a noble application of it, thus baptized in the music of the *Messiah*!

Miss [illegible] sang the aria, *O Death, where is thy sting?* with becoming feeling and earnestness, and Mr. B——, got through the difficult bass aria, *Why do th* voices so fervently rage together in a manner to elicit applause from his distinguished rival of the evening, Signor [illegible]. The recitative, *For unto us a child is born*, and the grand *Hallelujah* were encored, and every note of the Oratorio was given with the exception of eighteen measures of a chorus, immediately succeeding the aria *He was despised*.

The performance will, we judge, not only pay the heavy expenses incident to the occasion, but will in addition, yield a handsome sum both to the Sacred Harmonic Society and to the band of instrumentalists.

NOTES ON THE PROPHET:

[illegible]

THE title of this opera might at first induce the reader to believe, that the hero of the plot is the man who declared himself and afterwards was proclaimed by his followers, the prophet par excellence and the only prophet of God; that the celebrated Mohammed who, by his craft and still more by his powerful sinister forced his faith upon almost the entire East, is here to appear with all the display of military power and all the riches, splendor and pageant of the eastern countries. There is no doubt that the skilful author of the libretto who knows well the power of a name emphatically displayed on opera-bills, selected the word "Prophet," in order to command the attention of the casual reader and passer-by and to work upon the imagination. Now the fact is that not a single Mussulman is to be found here; not a single allusion is made to the Prophet of the Crescent. The subject of the plot belongs entirely to Christianity and refers only to the middle of the 16th century so fertile in religious events and catastrophes, owing to the commotion in society caused by the Reformation. The subject is simple and the following notice by M. Scribe the celebrated and ingenious author of the French Libretto has been prefixed to his work: The Anabaptists lay Germany waste in the name of God. Fanaticism had never before caused so much madness in the world. All the peasants who believed themselves to be prophets, and knew nothing of the Scriptures except that it was proper to massacre the enemies of the Lord without mercy became the most powerful party in Westphalia, which was at that time the country of stupidity. They got possession of the city of Munster from which they drove the bishops. At first they endeavored to establish a theocracy of the Jews and to be governed by God alone; but a man named Matthew the principal prophet having been killed, a journeyman tailor—others say a publican—called *John of Leiden*, born at Leiden in Holland declared that God had appeared to him and appointed him king. He said this, and was believed. The pomp of his coronation was magnificent. Coin which he caused to be struck is still to be seen. His coat of arms was two swords in the same position as the keys of the Pope. He was both Monarch and Prophet, and he sent out twelve Apostles who announced his reign throughout Lower Germany proclaiming community of goods, as the modern socialists do. The Prophet king possessed one virtue, valor, which is not uncommon in bandits and in thieves; he defended Münster against the Bishop Valdeck with the greatest intrepidity during a whole year. At last he was taken (1536) in arms, by the treachery of his own people.

Such is the subject in which, short as it is, the fertile imagination of the French dramatist, has found room enough for five magnificent acts, and which the inexhaustible genius of Meyerbeer has adorned and enhanced by his fairy melodies and harmonies. The first question which offers itself to the critic on hearing a new work of so vast learning and genius as is Meyerbeer's is whether this work be original; that is, not whether M. Meyerbeer has borrowed something from others—he is too rich for this; but whether he has drawn from his preceding works. And in the present instance it is impossible not to recognize that the genius who inspired the maestro with his most striking and original melodies in *Robert the Devil* especially was hovering over him when he wrote the *Prophet*. Thus in the first act the trio of the three Anabaptists to the motive several times introduced in the opera and *nos, ad salutarem undam iterum venite miseri*, reminds one immediately of the beautiful trio from *Ah! mon fils Roberto* in the fifth act of *Robert the Devil*. In the same act again the composer unconsciously perhaps lets fall from his pen here and there the motive of the *pas des nonnes*. The chorus of the soldiers, which opens the third act has some resemblance with the chorus in the *Devil's Den*. In the song of *Fides* at the beginning of the fourth act the spectators are carried back to the beautiful ballad sung by *Alice* in the first act of *Robert*. The composer even cared not to conceal the same division of the melody, nor the same modulation from G major into E major.

From his very first work for the Grand Opera House of Paris the organ has ever been and very likely will always be an appendage of *Meyerbeer's* orchestra. In *Robert* we meet with an organ accompaniment; so in the *Huguenots* so in the *Prophet*. Our author is exceedingly fond of the pomp displayed in the Catholic worship. Therefore we find in all his works religious processions with bishops in their pontifical dresses, deacons, monks priests, clerks, &c., &c. It is true, that Meyerbeer excels in giving the pomp of these solemnities a character of magnificence never equalled by any other opera-writer. He really reaches the sublime of sacred music and if he seems reminded of the past, he has never to complain of the present. As to the general character of the *Prophet*, it has the misfortune of being like the *Huguenots*, grounded on religious fanaticism; a circumstance which diminishes and impairs the force of both works. Let us now enter upon some particulars of the opera, which notwithstanding, is a work of superior merit and will sustain if not increase, the fame of the author of *Robert* and of the *Huguenots*.

The first act passes in the country in the environs of Dortrecht. Here a charming chorus opens the work which is soon followed by one of the most original and graceful songs of the work. This is a cavatina in A flat, sung by Bertha whose impersonation was entrusted to Signora Bertucca Maretzek. This lady displayed unquestionable talent in the rendering of this lovely and difficult melody. She is endowed with the sparkling qualities in the high register indispensable to sing well this melody. It is hardly possible to render this piece better than is done by Signora Bertucca. Another prominent feature of this act are the three stern sable Anabaptists. They gave with earnestness and enthusiasm the dogmatic words of their creed: *ad nos, ad undam salutarem iterum venite miseri*. Messrs. [illegible] Vietti and Rossi, represented well these singular personages. After these fanatics appears Beneventano, as Count Oberthal who has nothing to sing calculated to attract attention. But Beneventano by the correctness of his dress and delivery, always impresses the public. The veritable gem of this act, which is the shortest of the plot, is the duet between Bertha and Fides. Here the composer has produced a concerto piece in which the finest instrumentation is combined with one of his most graceful and refined melodies. Signora Steffanone and Signora Bertucca showed themselves first rate singers and performers. The Anabaptists, Count Oberthal and chorus, join them; and the act closes which is the most graceful if not the most prominent of the opera.

The second act opens with a joyful chorus. The situation is somewhat like that of the first act in *Robert the Devil*. The scene passes in a tavern, and the shouts of the drinkers, the clinking glasses and the dancing girls, form a picture of the most lovely character. The clamorous joy is suddenly silenced by the appearance of the three rough sectarians, soon joined by John of Leyden. The four personages have inspired the composer with a remarkable quartet, in which he has found room for one of his finest of melodies; this is a 6-8 movement in E flat, already as popular as any other of Meyerbeer. Salvi displayed in it the highest qualities of a consummate singer. A trio between Beneventano, Salvi and Signora Bertucca, and a duet between Salvi and Steffanone in which the latter was full of pathos are the gems of this act. The composer then resumes again the quartet interrupted by the arrival of Bertha and Fides, and the curtain falls. The instrumentation of this act is exceedingly striking and shows more than any other the high qualifications of Meyerbeer in that respect. We must state that Salvi was recalled to receive the loudest applause from the public.

Third act. We are now amidst the *forests* of Westphalia, in a camp of Anabaptists. The features of this act are: a war song by [illegible]; a skating chorus of a most original conception and the appearance of John of Leyden in his simple, but imposing *dress* of a prophet. From this moment the act assumes a severe and religious character not unworthy of the heroic scenes so graphically depicted in the poems of Homer. *John of Leyden* in his white robe has about him something of the seer *Chalchas* when urged to declare to the host of the Greeks the sacred decrees of the gods. At the command of the Prophet the fanatic Anabaptists kneel down and he majestically sings the solemn prayer, [illegible] after the conclusion of which the crowd answer fervently *miserere nobis*. Finally the King-prophet seizes a standard, a warlike flourish of trumpets resounds through the camp, they all rise and a tremendous finale is introduced. Salvi was superb in the acting of his part, never was he so impressive as in this splendid scene. He was applauded vociferously.

The fourth act plays in the city of Münster of which the Anabaptists have got possession under the command of John of Leyden. Fides the mother of our hero, is here the prominent personage on whom the composer has centered all the interest of his music. After the delightful air *Pieta Pieta* we meet with a duet for two females as in the first act very fine in itself, but still more enhanced by the *great gift* of a marvellous instrumentation. In the second scene the interest of the plot and music increases at the coronation of the Prophet who is now also invested with royal dignity; this takes place in the Cathedral of Münster. Here according to the usual practice of our composer we meet with a religious procession, intermingled with the richest sounds of the organ. But let us not complain; on the contrary, we must be thankful to him for the divine melodies which he has lavished upon this remarkable part of his work. As to the acting of Steffanone during the second scene especially, none can convey an adequate idea of the effect with which she gives the character of Fides. One should go and see the wonders that a great maestro and a first rate actress can accomplish. This act is the culminating part of the opera, and in it, the composer surpasses himself. The chorus and orchestra, the dresses and scenery are quite equal to the wondrous scene going on upon the stage.

After the marvels of the fourth act, the interest rather flags in the fifth. But though inferior to the preceding yet we again meet with the skilful workmanship of the maestro. A noble recitative, an aria for Fides, and a splendid duet between her and John of Leyden followed by another aria for Bertha, are the striking features of the fifth act. In the last, although exhausted by their preceding exertions, Steffanone and Salvi found renewed strength to gain fresh applause, and to impress the spectators afresh. We cannot bestow the same praise upon Signora Bertucca. In several places her performance was most objectionable.

The two prominent roles in this opera are those of *Fides* and *John of Leyden*. The next in importance is that of Bertha. Those of Count Oberthal, and of the three Anabaptists are accessory and yet demand high qualifications in the performers. The choruses are in general of a high order especially those of the fourth act. They are difficult and the best and most

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careful training is necessary to give them satisfactorily. In the present case they were performed to the acceptance of the audience. The effects of the organ were delightful, and evinced that the manager had spared no expense to secure the best instruments of this department, in order that not a single effect in the music should be lost.

Finally, there is one actor whom we cannot forget in our notice of the *Prophet*, a prominent actor in all the works of Meyerbeer, and who, in the present work, is one of the most important. *He* is the actor in the *Orchestra*. Yes, in the *Prophet* the orchestra is really an actor. Meyerbeer, as every one knows, attaches a particular importance to his orchestra. He has even departed from prevailing notions in this respect. The preceding masters had regarded the mass of wind instruments as being of secondary moment, and among them they had almost overlooked the *brass*; giving all their attention to the stringed band. Meyerbeer is the first who drew the brass-mass from obscurity and made it a shining part of his instrumentation. We refer, as an evidence of it, to *Robert the Devil*, and to the *Huguenots*. But in the *Prophet* he goes still farther, and the brass predominates, in many instances, over the rest of the orchestra. Is this a failing of his? Very likely, if we take the works of *Haydn*, Mozart, Cherubini, and even of Weber and Beethoven. But, as we say, the question thus has to be decided, rather by examining whether the master who entered upon a new field has succeeded or not. Go, then, and listen to the magnificent effects of the brass, so skilfully displayed by Meyerbeer—so thrilling, so enhancing to the melody, so graphic in painting the situations of the plot—and you will scarcely pronounce the composer to have been mislead by his genius. As for ourselves, always admitting progress in Art, we side with Meyerbeer.

THE ART OF SINGING.

Written for Willis's Musical World, by
C. BASSINI.

NUMBER 12.

I have promised to answer *fully* and at length the question so often put to me as to what instruction book I would recommend in pursuing the Art of singing. The present moment is the most favorable for the fulfilment of this promise; and these remarks, although in some measure a digression, not having formed a part of my original intention, will, nevertheless, be an appropriate *finale* in the sequel of the three aspects under which I view the art of singing, namely *Execution*.

In the 16th, 17th and 18th centuries, a knowledge of music was imparted by the voice, after which those pupils devoting themselves to singing were instructed in this Art by the same teacher who had previously taught them the notes; by which that care had, of course, been taken to make the *solfege* in such a manner as would prevent his falling into any villainous habits that might hinder his future study for a singer; thus great attention was given, from the beginning, to the emission of the voice, the articulation of the notes, the breathing, etc.; after that, if destined for a singer, the pupil commenced the study of exercises for the development of the voice, together with the vocalization of the solfeggios. As the terms *vocalization* and *solfeggio* are often confounded, it may not be amiss to state the difference between the two. To *solfege* is to sing any exercise or lesson by calling the name of each note (*do re mi fa sol, la, si*); to *vocalize* is to sing any piece of music by calling the Italian vowel *a* (ah). At the present day everything is changed, a person learning music from one teacher and singing from another; and more frequently the first of these studies of but a very incomplete, or perhaps vicious preparation for the second. Thousands have written books or methods for singing, the greater part of which are *solfeggios* under the name of vocalises. Herein lies a great error, for vocalises, properly written, are such as are melodies without words, offering to the pupil a reunion of all the difficulties of the Art, and suppose him acquainted with its rules, in fact—a singer. What success could be expected from a student in painting who should attempt to draw from nature, without any preparatory study of the rules of perspective, proportions, relative distances, etc.? With great natural genius he might overcome many of the difficulties of his self-teaching route, but how long a time (if ever) before he would be worthy the name of an artist! The same is the fate of a person who, taking a singing book in hand, commences in vocalise. If possessed of a good voice and natural musical taste, he may undoubtedly succeed to a certain extent; but it is no exaggeration to say that he will *never* attain that perfection which in a short period he would have acquired by pursuing from the first the true, because the most natural and progressive, course.

Let me therefore recommend to a person desirous of becoming a singer, to commence the study of the Art he has chosen by solfeging, occupying himself in this study with three things, and these things *only*, viz. a clear and distinct pronunciation of the names of the notes,—the proper position in singing, equally of the body, hands and mouth,—and the true and proper phraseology of the music. This study I consider a necessary preparation, as forming the ear, give a correct idea of time, and develop a musical taste. After two or three months of this study I think it proper to commence the true culture of the voice, by undertaking the exercise of singing, applying to it all the rules and information I before developed of these articles; and, as this study is exceedingly dry and tedious, I would render it more agreeable by continuing the study of *solfeggios* until by means of all this study the pupil had acquired that knowledge of music and that doctrine of voice, sufficient to allow him to undertake the study of vocalises. And here, then comes the mooted questions: which *solfeggios* shall we use?—and which vocalises?

Hundreds and hundreds are published, and for sale, both here and in Europe. We can particularly recommend some of these; and by this we do not mean that the others are unworthy or good for nothing. We only recommend those that, in our opinion, are best adapted to the present style of singing, and that present less danger to the student, either by making him sing too high or in a style not adapted to a proper development of the voice.

Among the solfeggios that are too high, are all the old methods, of which Rodolphe's is perhaps the most used; they are the rule of two-thirds of those who go through them, although perfectly well composed. Mr. Panseron conceived the excellent idea of adapting them to a better compass, and these we can recommend as very good for beginners.

Garaudé has also composed a book of solfeggios, somewhat similar to those of Rodolphe, but they are also too high, and unless transposed I could not recommend them.

Zingarelli has composed twenty-four solfeggios which are very beautiful to sing, but their range is mostly sol (G) above the lines, and therefore dangerous for a young voice.

Aprile and Durante have also written solfeggios, very much in use in Italy, but they can only be recommended after a certain progress has been made in singing, being very difficult.

Among others that I cannot recommend as suitable for the development of the voice (but which are excellent as musical combinations) are the *Solfeggi d'Italia*.

Panseron is one that has devoted the most time to the care of musical education, having written a number of *solfeggios*; among others are some some excellent, as well for the study of music as of singing; but the entire eighty-four are not suitable for the culture of the voice.

I can recommend the method entitled "Methode de Chant en deux Parties," *adopté par le Conservatoire de Paris*. I do not know of any solfeggios published in this country that I feel at liberty to recommend but those of Bordese Hannour, which are excellent to begin with. Those which I consider the most complete, and uniting both the study and the melody of music, are the lessons of Concone. Every person dedicating himself to the study of singing would do well to make use of these lessons, as they are written in an excellent compass of voice in a *pure Italian* style and are highly progressive. The only difficulty is, that the second part of fifty lessons is not yet published in this country, and costs, consequently, more than twice the price of the first twenty-five and is scarce at any money. Publishers who pour out every day songs and polkas, which, like the ephemera, live just long enough to see the light, would do better to think of this for the sake of true musical progress.—In my next number I will proceed to speak of *Vocalises*.

SHEET MUSIC CRITICALLY ASSORTED.

[illegible]

MUSIC REVIEWED FOR ADVERTISERS ONLY.

Wels, Charles. "The Sigh." For pianoforte. 50 cents. Firth, Pond & Co.

The melody set forth in the introduction of this [illegible] is remarkable also for its agreeable accentuation. The motive closes in the key of C [illegible]. We think that this key would have had a better effect in the center of the piece than at the end, since the principal key is more satisfactory, the unity of composition being thus violated. The variations are very brilliant and effective. We recommend them to practised performers, to whom they will afford a pleasing and useful [illegible]

Wels, Charles. "Grand March Triomphale." For pianoforte. 50 cents. Firth, Pond & Co.

This is another classical composition by the same author. It is written in the keys of B flat and E flat, and as the effect depends entirely on the octave passages, addresses itself especially to performers enjoying fully developed physical powers.

Pychowski, John. "Andantino Brilliant." For pianoforte. 25 cents. Wm. Hall & Son.

The title of this piece is fully justified by the lightness of the music, into which the author has infused no uncommon elegance of form and style. Another good quality of it is, that it does not involve high acquirements of the performer.

Brunner, Carl. "Souvenir Mazurka." For pianoforte. 25 cents. Wm. Hall & Son.

Graceful and tasteful composition. It contains, here and there, very prominent points of harmony. Easy and fluent.

Ave, François. "Les progrès du pianiste." Four numbers, each 25 cents. Wm. Hall & Son.

This select set is carefully made, and recommends itself by its variety. It is well fingered, and will suit such persons in this country as cannot resort to professional instruction.

Kamp, E. H. "The Pawnee melodies." Four numbers. For pianoforte. Henry Tolman, Boston.

This collection is quaint and graceful, and betrays uncommon musical accomplishments in the author. The melody is natural and well led, and there is no [illegible] in the harmony. As these pieces are written in [illegible] keys, they require some experience on the part of the performer.

Pychowski, J. "Adagio and Polka Brillante." For the piano. 50 cents. Horace Waters.

The first movement contains two motives, of which the first [illegible] to the right hand and the second more striking to the left. And strangely, we think, the author chose the first for development. This development is carried out without any change of key, that is, constantly in the principal key of E flat. Mozart and Beethoven, to make the development of the motives more prominent, are of the habit of introducing them always in a new key. But for this slight blemish, this adagio is graceful. The second movement is brilliant, but in some places (as for instance on page 6, where the author throws the key of A flat major with the melody in the left hand and an accessory motive in the right, and at the same time, each hand performing an octave passage) of some places, we say, the effect is somewhat impracticable, and this will injure it in the hands of most performers. Mr. Pychowski can play all this, we have not the least doubt of it, but for the satisfaction of the publisher we think he should put his compositions within the reach of most performers.

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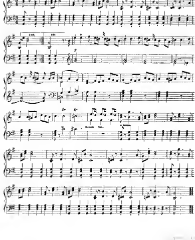
Salut a la France.

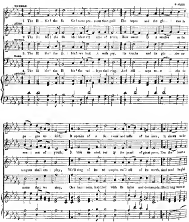
FROM "LA FILLE DU REGIMENT."

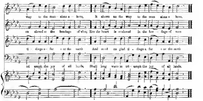
Arranged by KUNKEL.


ALLEGRO.
1mo.
2do.
tr
tr
Ritard.
A tempo.

Music for the Sabbath.

"THE BIBLE."


TREBLE.
1 The Bi - ble! the Bi - ble! more pre - cious than gold The hopes and the glo - ries its
ALTO.
2 The Bi - ble! the Bi - ble! blest vol - ume of truth, How sweet - ly it smiles on the
TENOR.
3. The Bi - ble! the Bi - ble! we hail it with joy, Its truths and its glo - ries our
BASS.
4. The Bi - ble! the Bi - ble! the val - leys shall ring, And hill - tops re - e - cho the
ACCOMP.
pa - ges un - fold, It speaks of a Sa - viour and tells of his love, It shows us the
sea - son of youth; It bids us seek ear - ly the pearl of great price, Ere the heart is
tongues shall em - ploy, We'll sing of its tri - umphs, we'll tell of its worth, And send its glad
notes that we sing, Our ban - ners, inscribed with its rules and commands, Shall long wave in


way to the man- sions a - bove, It shows us the way to the man sions a bove.
en slaved in the bondage of vice, Ere the heart is enslaved in the bon - dage of vice
ti - dings a - far o'er the earth And send its glad ti - dings a far o'er the earth
tri - umph the joy of all lands, Shall long wave in tri - umph the joy of all lands.

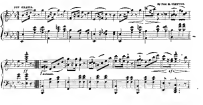
The Musical World's, Polka-Mazurka.

COMPOSED FOR THE PIANO, AND RESPECTFULLY DEDICATED

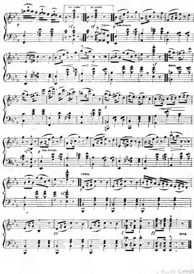
TO

RICHARD STORRS WILLIS.

By Prof. B. GLETTER.


CON GRAZIA.
ff
f animato.
sfz

Google


1st Ending
2d Ending
p
sf
Con Grazia
A
sf
Dolce
Con Grazia
A
CODA
p
pp
ff
FINE

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We have received from Dewitt & Davenport a copy of the "Lady's Almanac," for 54, and think it cannot but prove quite a little treasure to housekeepers, and very useful to gentlemen as well as ladies. It contains, besides all information relating to eclipses, the moon's phases, days of the week, month and other information appertaining to an almanac, interesting selections from the "Horticultural Register," short biographical sketches of many of our most distinguished female authors, an account of the "School of Design for Women," many valuable recipes and a table of various poisons, their symptoms and antidotes. It is a neatly bound pocket volume containing much useful information, and is a book to turn to in many emergencies of the kitchen or sick chamber.

— "Graham's American Monthly" for January, in splendid guise, is also just received from Dewitt & Davenport.

— A gentleman just returned to this country from a tour in Europe was asked how he liked the ruins of Pompeii? "Not very well," was the reply; "they are so much out of *repair!*"

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Firth, Pond & Co.—We call attention to the extensive wholesale establishment of the above firm at No. 1 Franklin square, which like the Phenix, survived the flames of the late Harper conflagration. Our friends far abroad can always save their traveling expenses by remitting their cash orders for Music, Musical Instruments, direct to this house, and feel assured of getting the best at the lowest prices.

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[illegible] Ballads. (No. 1, Beginning the World.) Words by [illegible] O'Brien. Music by Thos. Baker. 25

"[illegible] In heaven the world, not the world, [illegible] the world that sees this right."—[illegible]

Katy Hill Song. By Thomas Baker. Very popular 25

Rosa May. By E. P. Buckley, (sung by Buckley's Serenaders) 25

La Prima Donna Valse. With brilliant variations by Oscar Comettant. Recommended by [illegible] 25

The Lovers of our Time. A Caricature Fantasia, by Fitzgerald 38

La Prima Donna Polka. By Ben Van Wyck 25

N. B.—The Katy Hill Song is a most brilliant composition,—sung by [illegible] Baker's [illegible]. It is having an immense sale.

Rosa May is one of those beautiful Negro Melodies like the Buckley's compose and sing so admirably. It will be [illegible] of their [illegible] become very popular.

The Prospect House Polka. By Ben Van Wyck. With a beautiful Vignette 25

This is a charming polka, and is sure to become popular.

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Sung by Buckley's Serenaders.

The new Hungarian Polka. By Thomas Baker 25

The [illegible] Lament. Words by James [illegible]. Music by Thomas Baker 25

Republican. A new national song. By P. Sedgwick 25

The Poughkeepsie Polka 25

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[illegible],

The Young American Composer.

Lilly Dale. With Variations 25

When other friends are round thee 25

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Good Bye 25

Ben Bolt's Grave. By H. C. Watson 25

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Song by little Cordelia Howard, in Uncle Tom's Cabin.

[illegible] again. By E. C. [illegible] 25

Alice Clair [illegible] | By L. [illegible], author of "The [illegible] | Grave of Bonaparte, &c. Each 25 cts.

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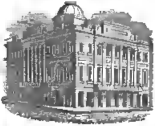

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